

Amateur

Canon

24mm f/2.8

Why Canon's
new pancake lens
is a budget bargain



Photographer

Passionate about photography since 1884



Fujifilm X-A2

Tested: Fuji's stylish,
Wi-Fi-enabled £400 CSC



Robert
Doisneau
New images revealed
in major retrospective

Magical macro

Three photographers share their
techniques for better close-ups

Shooting
stars
Trade secrets of
top Hollywood
photographer
Greg Gorman

PLUS Sony 24-240mm Stabilised travel zoom for **Alpha 7** series on test

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Samsung SMART CAMERA

NX1



In this issue

10 Up close and personal

Three photographers reveal their different approaches to macro photography

20 Star quality

Portrait photographer to the stars Greg Gorman sheds some light on his working process and the industry in which he works. He talks to Martin Evening

26 Wildlife watch

Andrew Mason explains how to capture fantastic shots of badgers

30 Diverse Doisneau

A new Robert Doisneau retrospective book reveals several sides to the French master's work. David Clark talks to the author

37 Appraisal

Damien Demolder examines your images

42 Fujifilm X-A2

Mike Topham looks at the subtle improvements of the X-A2 entry-level CSC over the X-A1

48 Canon EF-S 24mm f/2.8 STM

Andy Westlake finds out whether Canon's inexpensive and tiny prime lens is a great option for APS-C users

51 Sony FE 24-240mm f/3.5-6.3 OSS

How well does Sony's travel zoom lens for its Alpha 7 series of cameras partner a full-frame sensor? Richard Sibley finds out

Regulars

3 7 days

17 Inbox

32 Reader Portfolio

40 Accessories

57 Technical Support

82 Final Analysis



When I first started taking photographs, one of the things that interested me was macro photography. This was partly because my Zenit E came with a set of extension tubes and I was curious as to how I could use them. With no TTL metering, it wasn't the easiest of cameras for macro images, but I spent the summer holidays in the garden trying to see what bugs I could capture.

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A week in photography

For me, that is one of the great things about macro photography – there are opportunities to take fascinating images on your doorstep. And something as simple as an extension tube means that you don't need an expensive lens.

However, it isn't just bugs that make for great subjects, as our expert guide to macro photography on page 10 shows. We've asked three photographers for their tips and secrets, so why don't you see what macro images you can take? **Richard Sibley, deputy editor**

ONLINE PICTURE OF THE WEEK



© MARK HORTON

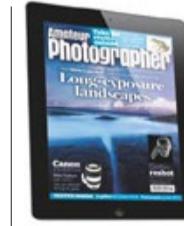
Porcellio scaber

by Mark Horton

Canon EOS 7D, 100mm, 1/80sec at f/6.3, ISO 250

'This photograph was taken at our very makeshift tiny pond we made last summer, in the hope of attracting frogs to spawn this spring,' says Mark. 'We've had no luck with that yet, but I've enjoyed taking shots of the myriad bug life. Here we see a narcissistic woodlouse (*Porcellio scaber*) admiring its reflection. Unusually for my close-up work, this is a natural

light shot – I usually employ the use of flash. I gingerly propped the camera up on the rocks at the pond edge, made sure I had the composition I wanted and took the shot on a 2sec delay to rule out any shake on the slightly longer exposure. Fortunately, the woodlouse very obligingly waited patiently long enough so that I could get the shot.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



Best 'event' photos

The best photos from the Event Photography Awards 2015 have been announced, with finalists drawn from seven categories. Open to amateur and professional photographers, this year's contest saw a doubling of entries. Subjects included weddings, action shots at sporting events, gigs and festivals. Visit www.eventphotographyawards.com/2015-finalists.

Fuji X-series upgrades

Fujifilm has released a firmware update for the X-T1, X100T, S1 and a series of Fuji lenses. Claimed enhancements on the X-T1, for example, include improved flash functionality and Wi-Fi. Fuji has also updated the conversion-lens setting on the X100T, improved the viewfinder display and boosted focus peaking in the EVF to help focusing in darker environments.



Nikon price change

Nikon altered the stated price for the Nikon 1 J5 after AP had gone to press with last week's issue. The J5 will cost £349.99 body only and £429.99 as a kit including a 10-30mm lens. A kit with a 30-110mm and 10-30mm lens is expected to cost £559.99. The J5 is due in shops on 30 April.

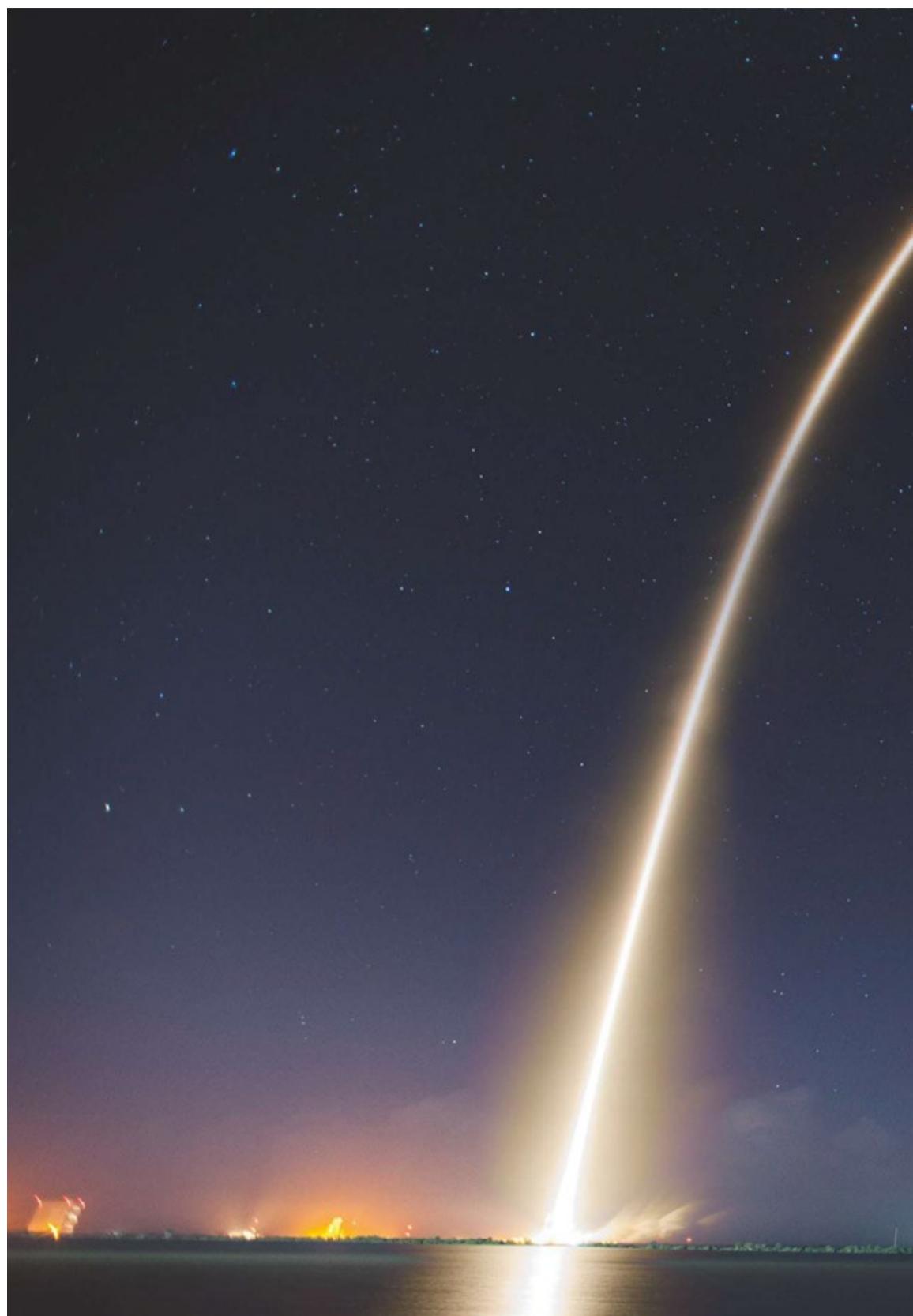
Manfrotto LEDs

Manfrotto has launched the new Lumie series of LED lights, aimed at photo enthusiasts seeking a 'reliable, high-quality lighting solution' for stills and video. There are three versions: Lumie Play (£44.95); Lumie Art (£69.95); and Lumie Muse (£99.95). Each comes with a variety of filters. Visit www.manfrotto.co.uk.



CSCs come to life

CSC rivalry is brought to life in a video called 'Mirrorless Party 2015', currently going down a storm on YouTube. The CSCs show off their features and vie for attention in the short movie, which stars models from Canon, Leica, Nikon, Olympus, Panasonic, Sony and Samsung.



WEEKEND PROJECT

London Marathon

First run in 1981, the London Marathon was founded by Chris Brasher and John Disley. Inspired by the atmosphere of a New York Marathon, they dreamed up the mass city race after a few drinks. Now in its 35th year, the 2015 event will see more than 50,000 runners set off from Blackheath to complete the 26-mile course on 26 April.

It's a fantastic event to watch and not just because it's free! It's also the access you get. Even as a spectator, you can be very close to the action and achieve striking frame-filling images without the need for any press accreditation. The range of abilities on show, from world-renowned athletes to those braving their first marathon, means a broad range of subject matter and a wide set of emotions on display.

1 Think about your positioning. Get to a place on a bend where you've got a bit more flexibility with your framing. You can shoot runners coming towards you, as well as side-on. It may be worth finding an elevated position.

2 A 70-200mm f/2.8 lens is a good choice as it lets you get nice tight shots as well as full-length images. A wideangle will be useful, as you might want to use one of London's many iconic landmarks as a backdrop.

BIG picture

Incredible space exploration images now in public domain

Since the Space Race of the 1960s, our fascination with space exploration has grown to heady heights. Man is reaching further afield to find out what makes up the galaxy we call our home. NASA's images from these ventures have always been available to the public, but it's only recently that SpaceX, a private company that designs, manufactures and launches advanced rockets, has followed suit. As a result, SpaceX has uploaded around 100 incredible images to its Flickr page, such as this one of the Falcon 9 rocket and Dragon spacecraft launching from Launch Complex 40 at the Cape Canaveral Air Force Station, Florida, USA. Visit www.flickr.com/photos/spacexphotos.

Words & numbers

I fight to take a good photograph every single time

Annie Leibovitz

American portrait photographer
b 1949

79,264

Number of entries in the Open section of the 2015 Sony World Photography Awards, open to all members of the public



It's possible to get close to the action at the London Marathon

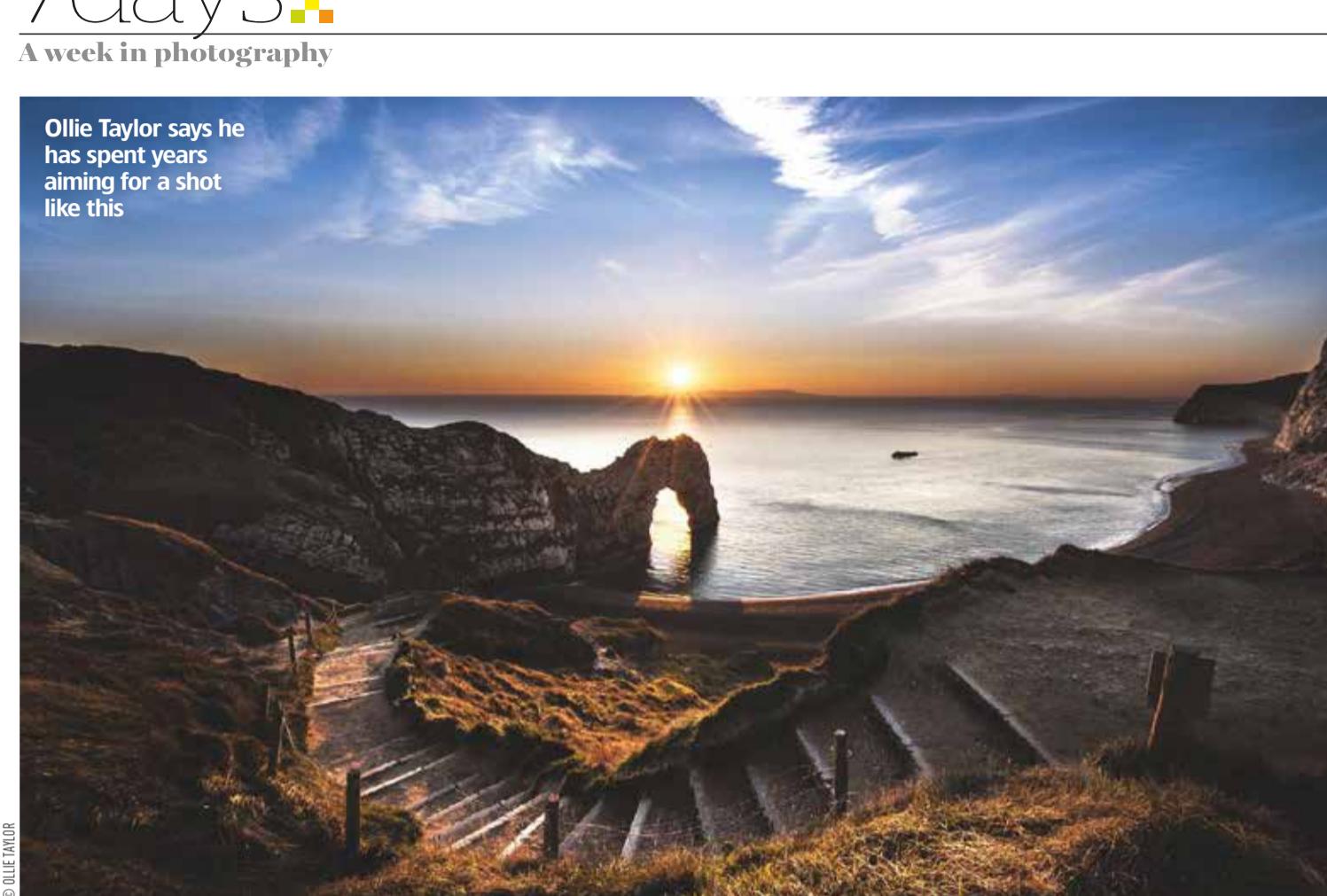


© MILES WILLIS/GETTY IMAGES

3 With huge numbers expected to be lining the streets, there will be places where it's tricky to get a good view. The *Cutty Sark* will make a great backdrop, but unless you get there early, don't expect to be at the front.

4 With roads closed across the city, the only way to get around is by public transport, so think about this if you plan to move around. Wear some decent shoes and be prepared for bad weather with a lightweight raincoat.

Ollie Taylor says he has spent years aiming for a shot like this



© OLLIE TAYLOR

'Spectacular' Durdle Door image scoops £10K prize

 A LANDSCAPE photographer has won a £10,000 trip to Finland with an 'awe-inspiring' sunset image of the famous Durdle Door landmark in Dorset, after years of striving for the perfect shot.

Ollie Taylor, from Dorset, beat more than 21,000 entries worldwide to win the Velux Lovers of Light competition.

On hearing of his win, Ollie explained that his winning shot of Durdle Door – a top location for many UK photo enthusiasts – was a personal milestone.

'I've been photographing Durdle

Door for years in search of the perfect photo,' he said.

'When I took this winter shot, I'd worked out exactly where the sun would be positioned at that time of day, and used a lens I knew produced excellent sun stars with the right settings and conditions. Finally, I was able to achieve the image I had painted in my mind's eye.'

Joe Tree, one of the judges, said: 'What Ollie has achieved with the composition, timing and light... is nothing short of spectacular...'

'It's not just Ollie's technical ability that wowed the judges. He's

managed to create a scene so vibrant and beautiful you want to walk right into it and watch the sun setting.'

Ollie added: 'It is such an honour for my photo to be chosen from so many incredible entries.'

'The prize is pretty amazing. I can't wait to explore such a fascinating part of the world [Finland] and experience the unique light you get so far north.'

'It goes without saying that I'll be taking my camera.'

The UK's Ford Buchanan and Graham Colling won 'honourable mentions'.



© FORD BUCHANAN



© GRAHAM COLLING

Ford Buchanan's 'Drawn', and 'Perton Ridge Sunrise' by Graham Colling were given honourable mentions by judges



National Geographic Mediterranean collection

 THE NEW Mediterranean collection from National Geographic and Manfrotto is a range of bags for the travelling photographer.

Including totes, backpacks, holsters and sling bags, the Mediterranean collection is styled in deep-sea blue and uses Manfrotto's Protection System technology.

The shoulder bags are made for day trips and carry additional space for laptops and tablets, while the medium holster and sling bags are designed for everyday use with room for essentials as well as a camera. The backpacks allow for division between upper and lower sections, with additional capacity for a tripod and a laptop.

The Mediterranean collection is available from www.manfrotto.co.uk, with prices starting at £64.95.



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Canon reveals 4K-enabled 'video and stills' camcorder

CANON hopes to entice budding filmmakers with a 4K video-equipped, fixed-lens camcorder that also shoots 12-million-pixel stills.

Billed as compact and lightweight, the XC10 is due out in June featuring a 1in CMOS imaging sensor, 10x zoom and a new Dicic DV5 image processor.

Bridging the gap between Canon's Cinema EOS range and video-enabled DSLRs, the XC10 is primarily aimed at videographers seeking broadcast-quality video – perhaps to use as a second camera alongside a professional DSLR, but without the need for extra lenses.

'It's very small and portable, you can put it in a bag and shoot stuff on the fly,' said Frankie Jim, pro imaging intelligence professional at Canon UK.

However, Canon hopes to win over photo enthusiasts and says it is



Canon stresses the XC10's 12MP still-image capabilities

pitched to go head-to-head with the 4K-equipped Panasonic Lumix DMC-GH4 CSC.

Features of the XC10 include a 24.1-241mm (equivalent) lens for stills (27.3mm-273mm for video), an EOS flash-compatible hotshoe, a top sensitivity of ISO 20,000 and image stabilisation. Users can also extract 8.29MP stills from 4K videos.

Although full HD video can be transferred to an SD card, 4K footage

must be stored on a CFast 2.0 card.

The 930g XC10 also sports a 3in (1.03-million-dot) tilting screen.

The XC10's functions can be controlled wirelessly, using a tablet or smartphone – making it suitable for remote use when mounted on a drone, for instance.

There is no EVF, but an optical loupe viewfinder that attaches to the LCD screen is included in the basic kit, which will cost £1,599.99.

Unseen negatives from Scott's doomed expedition unearthed

DOZENS of photographs from Captain Scott's last expedition to the Antarctic, some previously unseen, have been unearthed.

The photos were captured in December 1911 by Henry Bowers, who had been taught to use a camera by Herbert Ponting, the official photographer on the ill-fated *Terra Nova* expedition.

It was Bowers who first spotted a black flag that had been left at a camp by the party of rival explorer Roald Amundsen over a month before, signalling that Scott's team had been beaten to the South Pole.

The 52 photos, taken at Scott's base camp at Cape Evans, are expected to fetch £30,000-£50,000.

The collection will be auctioned at

Scott's party were to succumb to the effects of bad weather on their return



© HENRY BOWERS © HENRY BOWERS

Henry Aldridge and Son in Devizes, Wiltshire, on 18 April.

A spokesman for the auctioneers said: 'The negatives offer an incredible snapshot into one of the most famous British Antarctic expeditions of the 20th century.'

'They show the brutal nature of the environment these brave men had to endure.'

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

LONDON



Sony World Photography Awards Exhibition

The results of the Sony World Photography Awards will be announced soon, and a supporting exhibition at London's Somerset House opens on 24 April. The images are sure to be superb as ever, and this year there's an area dedicated to Elliott Erwitt.

24 April-10 May. www.worldphoto.org

NORTH YORKSHIRE



© JASON FRIEND

EVERYWHERE



#CanDoCalvert Competition

The Lake District Calvert Trust is launching a competition to find images that demonstrate 'challenging disability through outdoor adventure'. The competition runs for four months and there's a prize every month.

Until 1 August. www.calvert-trust.org.uk/lake-district/candocalvert

N YORKS



© HARROGATE SPRING FLOWER SHOW

Harrogate Spring Flower Show

Those with horticultural inclinations can prepare to be thoroughly spoilt in Harrogate as the Spring Flower Show opens. For some tips to improve your macro photography, turn to page 10 of this issue.

23-26 April. www.flowershow.org.uk

Shakespeare's Birthday Celebrations

If you pass through Stratford-upon-Avon next week, you'll likely chance upon an unusual sight as the town unites in celebration of the Bard, its most famous export. With festivities including a grand procession and street entertainment, there will be no shortage of things to shoot.

23-26 April. www.shakespeare.org.uk

WARWICKSHIRE



© SHAKESPEARE BIRTHPLACE TRUST



Viewpoint Kevin Meredith

With a large number of people now carrying camera phones, is the world of stock photography heading towards zero payments?

The web can be a double-edged sword when it comes to creative endeavours. While it makes it very easy for work to be discovered, it also means there is now far more competition from your creative peers. A large proportion of people in the developed world carry camera phones at all times, which gives them the ability to take publishable photos whenever they want. In turn, this means the supply of stock photography is bigger than the demand, and this drives down the price.

As someone who got one-off payments for image usage in the early 2000s, it's galling to see the emergence of the royalty-free model. Instead of the usage fee being based on several factors, including the number of times an image is reproduced, it is now based on a one-off fee linked to the image file's resolution. In some cases a high-resolution file can cost as little as £25, with a small cut to the photographer. In theory, a large company could use images for an international advertising campaign and the photographer would receive peanuts.

To add insult to injury, even if you capture something relatively uncommon you still might not see a decent payout. In 2010, my friend captured a photo of Hastings Pier in East Sussex, burning down at 3am when no other photographers were around. You would think that would put him in a good position to negotiate a

'The fee is now based on a one-off fee linked to the image file's resolution'

decent fee for usage, but his image was used on the front page of a national newspaper and all he got was £100. Fast forward to 2014 when Eastbourne Pier caught fire during the day and lots of people posted high-quality images to social media. The next day I was shocked to see that one national newspaper had used a very pixelated image that looked like a still from a video – I assume the decision to use that image was motivated by cost.

If you're budding a amateur/hobbyist photographer you might get a buzz out of getting your work published, but think before joining a royalty-free stock agency and whether you want to value your pictures that low. A professional photographer friend of mine spent hours uploading and tagging 1,000 high-quality images to a popular stock agency and his first royalty check was just £10. The time spent uploading could have been put to better use on promotion, with the aim of getting commercial work.

Kevin Meredith is an obsessive documentary photographer and author of several instructional books. He regularly runs workshops in Brighton and sometimes further afield

Brighton's West Pier burnt down in 2003



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

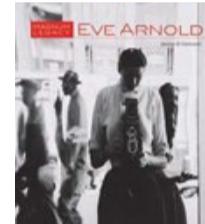
New Books

The latest and best books from the world of photography. By Oliver Atwell



Eve Arnold: Magnum Legacy

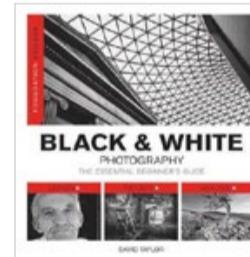
by Janine di Giovanni, Prestel, £29.99, hardback, 192 pages, ISBN 9-783-79134-963-3



This first volume in a new series that traces the lives of celebrated Magnum photographers turns its eye on Eve Arnold, one of photography's most famous icons. Where many books would rely on an opening introduction and a set of images, this book is nothing less than a truly penetrating biography, one replete with shots that you may not necessarily know (and some you definitely will). Eve Arnold's story as a poor Russian Jew growing up in an immigrant family is as fascinating as the career that sealed her legend, so it's a pleasure to read about in-depth. Arnold died in 2012, but she left behind an incredible body of work and this book is a huge testament to that. ★★★★★

Black & White Photography: The Essential Beginner's Guide

by David Taylor, Ammonite Press, £16.99, paperback, 176 pages, ISBN 9-781-78145-090-1



There's an old adage that says you wait ages for a bus and then three come along at once. You can replace the word 'bus' with the words 'photography technique books' – apart from the fact there is no wait and instead of three, the bewildered photographer is overwhelmed by the choices on offer. The photography world is saturated with 'beginners' guides', so it can be difficult to see what there is to recommend each volume.

However, David Taylor's guide is worth paying attention to. Not only does he provide sound advice in easily digestible chunks, but he is also able to focus on the basics without insulting the reader's intelligence. What's more, Taylor's images are perfect illustrations of the points raised in the text (it sounds like an odd thing to say, but that can often be a problem in these books). So, if you're looking for a good guide to black & white photography, this is a fine place to start. ★★★★★



Sony at The Photography Show

Thousands of visitors flocked to Sony's stand at **The Photography Show**. **Richard Sibley** was among those who had a look at what was on offer

It was a busy few days for the Sony team at The Photography Show. Over the four days, thousands of photographers visited the Sony stand, keen to try out the latest Sony Imaging range, with the

expert Sony team on hand to guide them and answer any questions. 'It was a great opportunity to showcase the Alpha 7 series and new FE lenses, and the ecosystem we are building around these products,' said Jason Clark, Sales

Manager Photo Channel, Sony UK. 'It was fantastic to be able to talk to and listen to consumers. We can take away this invaluable feedback and it will help us tailor the proposition for the future.'

As you would expect, the Cyber-shot DSC-RX100 III, Alpha 6000 and Alpha 7-series cameras were the most popular models present, but also turning heads was the 4K video footage recorded by the diminutive X1000V Action Cam.

The most valuable part of the stand for me, though, was the lens desk. Situated behind the counter was a mountain of Sony lenses and adapters in both A and E-mount fittings. If you wanted to try out a particular lens and camera combination, all you had to do was ask and the Sony team would make it happen.

This was the first chance that the UK public had to see and try the new Zeiss Distagon T* FE 35mm f/1.4 ZA lens (see left) for the Alpha 7 cameras. 'The reaction was really exciting. There was huge demand from the public to get hands-on with the new FE 35mm f/1.4 and FE 24-240mm f/3.5-6.3 lenses, with consumers eager to test them on camera bodies. The feedback on the Alpha 7 II itself was also really positive, particularly about the improvements to the grip,' said Jason.

In many ways, the show was very similar to the experience of being at a Sony Alpha Centre of Excellence, with helpful staff and a huge stock of Sony products.

α Centre of Excellence

Zeiss Distagon T* FE 35mm f/1.4 ZA Lens

The new FE lens was one of the stars of the show

ONE OF four new lenses recently released for the Sony full-frame E-mount cameras, the Zeiss 35mm f/1.4 is an impressive lens. Optically it is extremely sharp, and the f/1.4 aperture produces a shallow depth of field with lovely, smooth out-of-focus areas. Photographers will also love the manual aperture ring, which makes the lens great to use.



Videographers haven't been forgotten – there is an option to turn the aperture clicks off, so that the depth of field can be changed silently.

ASK..... London
Camera World..... Chelmsford
Cardiff Camera Centre..... Cardiff
Cardiff Camera Centre..... Newport
Carlisle Sony Centre..... Carlisle
Castle Cameras..... Bournemouth
Digital Depot..... Stevenage
Great Western Cameras..... Swindon

Harrisons..... Sheffield
London Camera Exchange..... Bristol (Horsefair)
London Camera Exchange..... Chester
London Camera Exchange..... Chesterfield
London Camera Exchange..... Colchester
London Camera Exchange..... Leamington Spa
London Camera Exchange..... Manchester
London Camera Exchange..... Southampton High Street

Pantiles Cameras..... Tunbridge Wells
Park Cameras..... Burgess Hill
Park Cameras..... London
Peter Rogers..... Stafford
Warehouse Express..... Norwich
Wilkinson Cameras..... Preston
Wilkinson Cameras..... Southport
York Camera Mart..... York

Up close and per

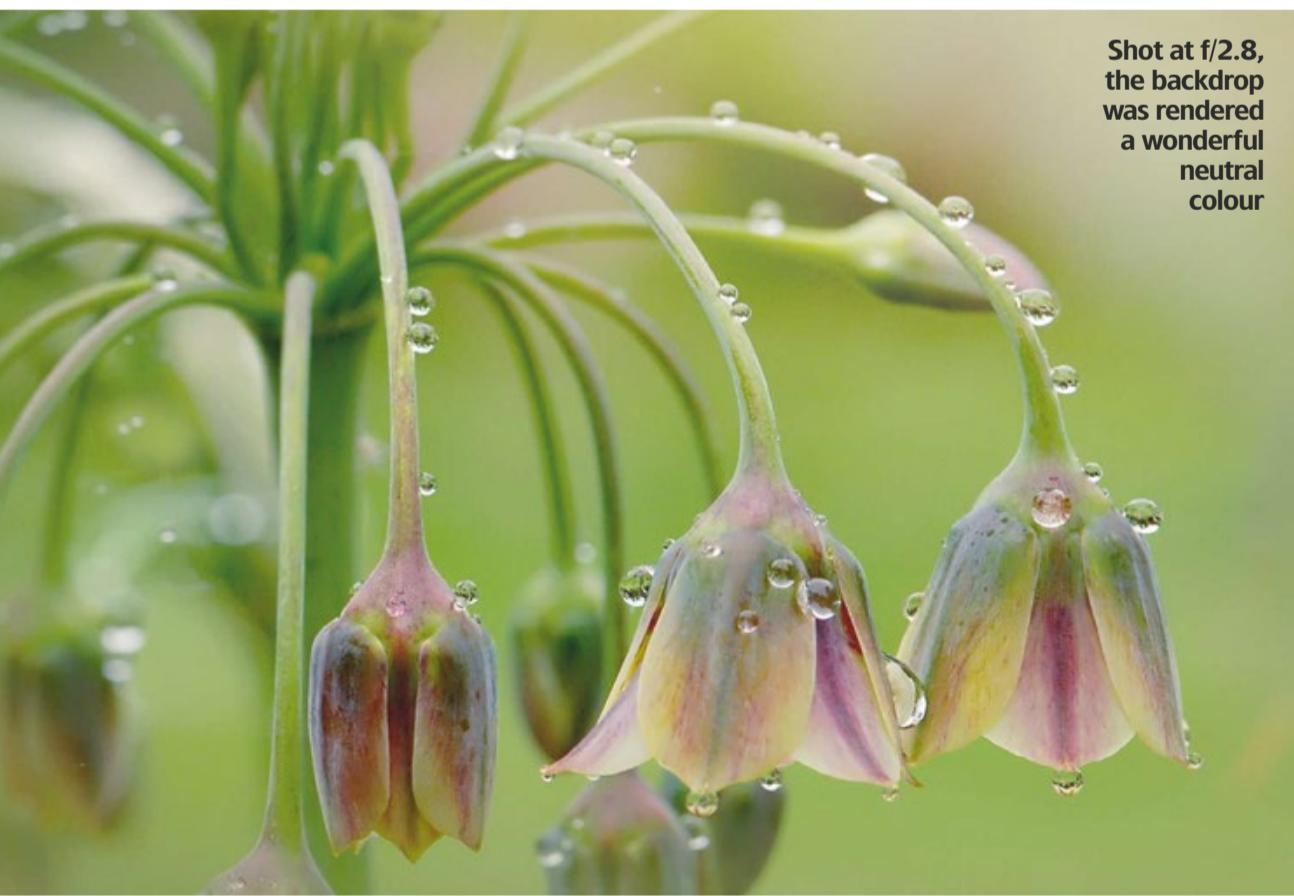
Three photographers reveal their different approaches to macro photography

ALL PICTURES THESE PAGES © JACKY PARKER

With the out-of-focus background and foreground, this image has a real simplicity to it

Shot at f/2.8, the backdrop was rendered a wonderful neutral colour

Definitely a time to ditch the tripod as insects can always be unpredictable



sonal



Think about the shape and form of the shot you're intending to achieve



KIT LIST



► Reflector

As well as bouncing light back onto your subject, a reflector is great for diffusing light when positioned above.



► Polarising filter

Using a polarising filter to cut out reflections and boost saturation will help give your images more 'bite'.

Jacky Parker

Jacky is a highly accomplished floral photographer who has won Royal Horticultural Society and International Garden Photographer of the Year awards. Her work has been published across the world, for companies such as Apple Inc and Microsoft, as well as on many greetings cards.
www.jackyparker.com

When I pay a visit to one of my many favourite gardens, I make an effort to go with no preconceived ideas about what I want to capture. Instead, I prefer to react to my surroundings, with ideas coming to me as I go.

I like to get to a garden as early as possible, avoiding the harsh midday light. I have always considered there to be an anomaly when photographing flowers and gardens. Flowers require lots of sunshine to grow and bloom, and gardens always look their best in bright sunshine. However, when it comes to photographing the flora, although the colours may look more vibrant in bright sunshine, I try to avoid this time. Instead, I prefer a bright cloudy day or even overcast conditions, just so long as there are no harsh shadows.

Style

I always aim to isolate the subject to create an elegant visual impact of shape and colour. I rarely use a tripod as so many of the pictures I take are from ground level, so I end up spending a lot of time on my belly lying in the dirt! I also find that this allows me to get the angle I want as opposed to fiddling with a tripod.

As there is very rarely the 'perfect' light for floral photography, I have found my small 8in reflector to be incredibly useful. I use it not only as a reflector, but also as a clamp to hold the reflector between the subject and the bright sunshine in order to soften the light and reduce

shading. I enjoy the warmth of the evening light, particularly when the subject is backlit.

When shooting outdoors, I like to take all my pictures at f/2.8 (or wider, depending on the lens) to minimise the depth of field. One of the advantages of shooting wide open is that all the detail in the background is lost, as it becomes a blur of colour. I also try to shoot through other flora to create some foreground colour, and have found this to be a particularly useful technique when photographing the autumn colours.

Moving inside

There are times, though, when a flower lends itself to a black background and pin-sharp detail. This is when I like to use my Sigma macro ring flash, which avoids casting nasty shadows over my subject and delivers soft, even lighting. Shooting at f/22, I can lose the background completely and my images display plenty of vibrant colours.

I have also recently been photographing flowers using a lightbox. This is an alternative approach to photographing the natural environment, particularly as I often deconstruct the flowers and create my own patterns!

I grow a lot of flowers in my garden so I can photograph them, and those that I don't have I buy from a local florist. I only took up photography while I was studying for a degree in horticulture, having been inspired by the fantastic floral art in reference books. To be able to combine two of my passions in life makes me feel extremely blessed.

► Groundsheet

Working close to the ground means a groundsheet will stop you getting muddy and damp.





Johannes Klapwijk

Johannes is a nature photographer from the Netherlands with a special passion for macro photography. While insects and flowers are his favourite subjects, he is fascinated by all forms of nature.

www.johannesklapwijk.com

For me, macro photography began with a fascination for insects. I

particularly enjoyed searching and photographing as many dragonfly and butterfly species as I could in close-up, so I could see how beautiful these creatures are. However, when the list of species grew longer and longer, I started to notice that each picture was more or less the same in light and composition.

Now, the subject doesn't matter to me as much. Instead, it's the resulting image that gives me satisfaction. Real close-ups leave very little room for original compositions, so in order to get more creative and diverse shots I find it helps to move back a little instead of creeping into the subject.

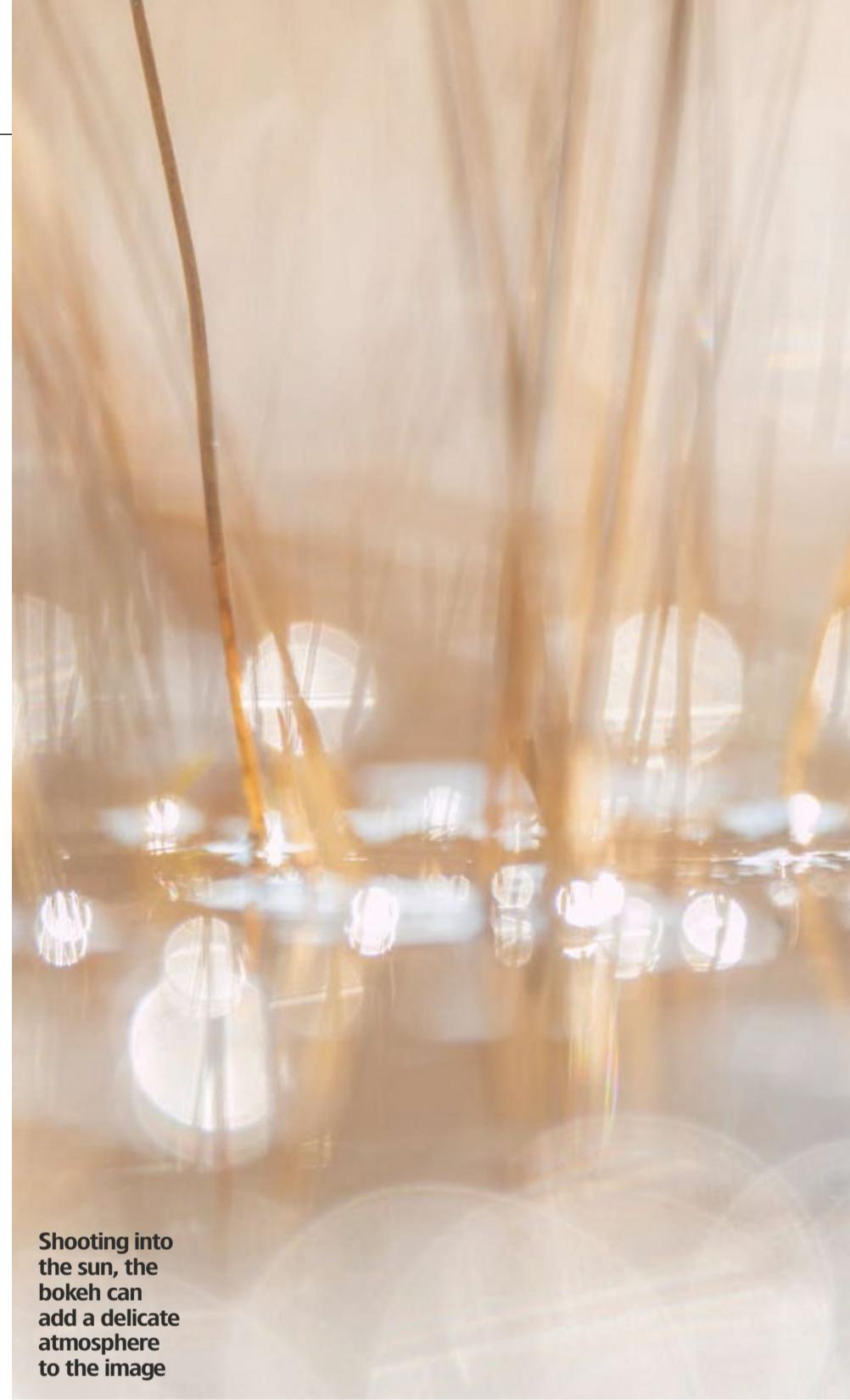
Including the environment is difficult because you get more 'mess' to work with and images often become a bit disorderly, but this challenges your creativity and gives you the chance to frame your shot to bring that order back. I find that when working in these conditions it is best to have my

lens fully open in order to get a clearer distinction between the subject and background.

Quality of light

The quality of light and the resulting colours can make or break an image, and I find backlighting works very well. Vegetation and grasses in particular can look amazing with backlighting, as it creates beautiful highlights and rims around anything transparent in the frame.

When backlighting is combined with dewdrops or other forms of water, the bokeh can be a perfect way to capture a certain mood. This is especially true with the first light of day, as the large, soft bokeh bubbles convey the warm feeling of a beautiful summer morning. However, it's also important to keep experimenting with light and weather. For example, a grey, overcast sky can give beautiful high-key shots and the bokeh from harsh midday sunlight can give a sparkling, colourful result that sometimes looks like an aquarelle painting. That's truly writing with light!



Shooting into the sun, the bokeh can add a delicate atmosphere to the image

Focus stacking

ONE OF the main challenges of macro photography, especially when you're taking extreme close-ups, is getting enough depth of field. Even if you shoot fully stopped down this might not come close to what you want, and even if you do achieve the desired depth of field you are stuck with a messy background.

Focus stacking is the perfect technique to overcome this problem. The idea is that you do not try to get everything you want in a single shot, but instead you take multiple shots with your focus shifting a little for each one. A number of photographs with the focus on different layers can then be merged into one shot that has all the focus points combined, so everything that is sharp in one of the shots of the stack is sharp in the end result.

The beauty of this is that you can take stacks with a quite wide-open aperture (shooting more shots, of course) so you can combine a soft background with a large depth of field.

KIT LIST



Tripod

I use a tripod that can work at ground level. A tripod forces you to work thoroughly and take your time.



Vari-angle screen

A vari-angle screen is ideal when working close to the ground. It's much easier to sit on your knees and look down on a tilted screen in live view.

Extension tubes

Even a macro lens can be insufficient. I sometimes combine a macro lens with extension tubes for extreme close-ups.



Top Tips

1 Depth of field

Don't be too obsessed with sharpness and depth of field, as it often comes with the price of very messy backgrounds or harsh light. Look at the shot as a whole and compromise if necessary.

2 Distance from subject

Vary your distance based on the situation. Look at the background and whether your subject is full of amazing details before deciding how close to shoot.

3 Play with your exposure

Sometimes underexposing a shot by as much as 2 stops can create wonderful black silhouettes with deep red or orange colours, while overexposing produces a fresh and light image.

4 Search and think!

Try to make the best of each shoot by actively analysing the possibilities. Each scenario is different and requires creative thinking and actively searching through your viewfinder for the shot that is there.

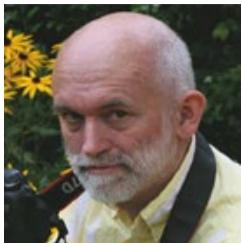
5 Take your time

I sometimes work on a scene for half an hour and often one of the final shots is the best. If you stop after two minutes and move on to the next subject, you might regret it when you look at the results at home.

Don't be afraid to overexpose the image...

...or underexpose to convey a different mood





Huub de Waard

Huub is a Dutch wildlife photographer who specialises in insect macro photography. He photographs very small invertebrates so close-up that they are transformed into large subjects. He does not apply focus stacking and all his pictures are single images made in his own garden.

www.huubdewaardmacros.com

One of the books I read during my childhood was *Eric in the Land of the Insects* by the Dutch author Godfried Bomans. In this humorous fantasy, Eric enters the landscape painting that hangs on his wall and discovers a world of man-sized wasps, bees, butterflies and other insects stunningly similar to the world of humans. Once photography became a part of my life, and I bought a Canon MP-E 65mm f/2.8 1-5x extreme macro lens, my world became populated with grasshoppers, spiders, snails, flies, dragonflies and butterflies – and I entered Eric's world.

Macro photography is restricted to magnifications in the order of 1:10 to 1:1 life-size. When this is reached, shooting from life-size to modest magnifications of up to 20 is called microphotography and is the extreme form of macro photography.

Affordable accessories

Most macro lenses are able to capture a 1:1 life-size image of a subject on the camera's sensor. At 1:1, the size of the subject on the sensor is as big as it is in real life. A lens's minimum focusing distance is the closest distance your macro lens will allow you to get to your subject while still maintaining sharp focus. A low-budget method to decrease the minimum focusing distance is to extend the distance between the lens and the sensor by inserting extension tubes or an adjustable bellows. The further the lens is from the sensor, the closer the minimum focusing distance and the greater the magnification. Tubes of various lengths can be stacked, decreasing lens-to-subject distance and increasing magnification.

An interesting alternative is the reverse lens technique, which can be accomplished by mounting a lens with a certain

focal length in reverse, in front of a normally mounted lens of greater focal length, using a macro coupler that screws into the front filter threads of both lenses.

Approaching insects

As most insects cannot pick up sound vibrations, many use parts of their body, such as their wings, antennae or special hairs, to detect vibrations in the environment or in the air. Any errant movement on your part could cause you to lose a shot, so be sure to tread carefully when approaching your subjects.

Most insects also have a view of the world that is very different from ours, because their eyes are built differently. Insects have what are called compound eyes. These eyes are made up of many separate units called ommatidia that sample a small part of the visual field. Having multiple ommatidia allows the animal to easily detect motion. With a compound eye the insect sees a mosaic image that looks something like the highly magnified dots of a newspaper photograph. Because the lenses in insects' eyes have a fixed focus, and can't be adjusted for distance, insects see shapes poorly. However, as an object moves across the visual field, ommatidia are progressively turned on and off. Because of the resulting 'flicker effect', insects react better to moving objects than stationary ones.

Composition

Composition is more difficult for microphotography than for any other type of nature photography as you want to simplify your image as much as you can. Luckily, the point of focus appears much more pronounced in the viewfinder when the subject is under high magnification. It's almost a universal rule that the subject's eye(s) should be the location of sharpest focus and should have a well-chosen position



Microphotography
allows you to capture
subjects beyond lifesize

ALL PICTURES THESE PAGES © HUUB DE WAARD

within your composition.

For maximum sharpness throughout, adjust the angle of your camera so that the plane of sharpest focus aligns with the head of your subject. In microphotography, the background is often so out of focus that it appears as a solid,

or smoothly varying patch, of colour. It's important to choose a background that complements the colour and tone of your foreground subject. Fortunately, you can often pick a different background by simply shifting the camera's vantage point.



Working with a heavy set-up means pre-focusing and then adjusting position or waiting for the subject to move into focus

Focusing

WORKING with large magnifications means the subject is only a few centimetres in front of the lens. You need to handhold the camera to take the photos. As magnification increases, depth of field decreases rapidly. Due to loss of light and depth of field considerations, it is advisable to use a ring flash or Twin Lite flash when shooting micros. This will allow you to shoot at a reasonable speed, yet enable you to use a small aperture for sufficient depth of field and a fast shutter speed (such as 1/200sec) to capture moving insects.

Because I am handholding a relatively bulky set-up, it is not possible to focus using the focusing ring on the lens, which also determines the magnification. Rather, I preset the focusing ring based on how much magnification I want. Once the focus is set, I will physically move the lens, mounted on the camera body, back and forth until the facets in the compound eye(s) of my subject are in perfect focus in the viewfinder. To stabilise the whole set-up, I'll rest my both elbows on the ground and as soon as I see perfect focus being achieved, I'll fire the shutter.



Extension tubes, bellows and filters can help to focus closer to your subject



Focusing on the eye is key to the success of an image like this

KIT LIST



► Bellows unit

As well as extension tubes, a bellows unit will allow you to focus much closer than would otherwise be possible.

▼ Close-up filters

To achieve even greater magnification, close-up filters can be attached to the front of your lens.



► Canon MP-E 65mm f/2.8

Capable of achieving striking magnification 5x lifesize, this is a unique lens designed for micro shooting.





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LETTER OF THE WEEK

Healing powers

I was very moved to read about the part photography played in Andrew Fusek Peters' recovery from clinical depression (*Reader Portfolio* AP 4 April). This is not the first time that AP has featured people who have been helped out of a medical condition by photography, and I commend you for bringing such occurrences to our notice.

There are two ways in which the publication of such material can help people. First, of course, Andrew must be very pleased to see his excellent images in print – I particularly like the portraits of the buzzard

and the ptarmigan. I also admire his courage and candour in broadcasting his story in this way.

Second, by publishing such accounts, AP is visibly giving hope to other sufferers, whatever their complaints, by highlighting the therapeutic effects that photography can have. Well done, AP!

Adrian Lewis, Bristol

Whether it is something as simple as escaping everyday stress, or something far more profound, photography can be a great healer, both physically and mentally – Richard Sibley, deputy editor



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Saved for posterity

I was fascinated to read the article *Forgotten film* (AP 28 March), which described how Levi Bettwieser processes numerous old, discarded films found by himself and others, and then archives them on his popular Rescued Film Project website.

I can empathise with Levi's enthusiasm for developing rescued films as, while recently clearing out our loft, I discovered nine unprocessed 110 film cartridges languishing in a box. Some of the packaging indicated 'use by'

dates in the 1980s, so I expected them to have completely deteriorated. However, curiosity got the better of me so I risked £60 to try to get them processed onto a CD by a commercial company.

To my amazement, all the films provided viewable photos. The overall image quality was poor, but quite similar to the effect of the various 'grunge' filters that I have been using for my Stockimo iPhone photos! Most importantly, the thrill of unexpectedly gazing at 'new' photographs of my wife and

sons as they were 30 years ago made my gamble of £60 seem like a very sound investment.

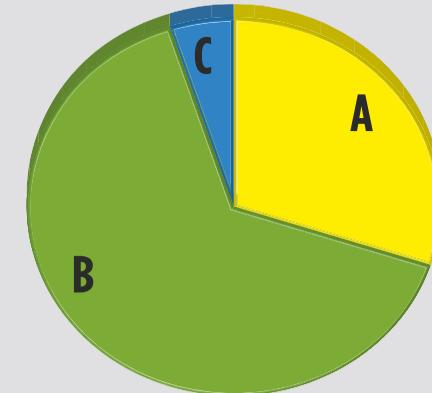
My story is, of course, nothing compared to Levi's mammoth undertaking and I congratulate him on his dedication to a most worthwhile project.

John Cairns, Lincolnshire

That reminds me – I found about ten old 35mm rolls when I moved house. I must get round to seeing what is on them. I'm missing a few holiday photos I could have sworn I took – Richard Sibley, deputy editor

Saved again

I read with great interest your article on Levi Bettwieser and his Rescued Film Project (AP 28 March). Having already heard of his work a few months ago and following it through his website, it was great to see him getting recognition in a fine publication such as *Amateur Photographer*. As someone with a



In AP 28 March, we asked...

Was photography easier in the days of shooting film?

You answered...

A Yes	30%
B No	65%
C Not sure	5%

What you said

'Film was expensive. Bracketing was essential when shooting 35mm transparency film. There was no on-camera preview. Motor drives were an expensive add-on/luxury for many amateurs. There was no internet/social media so access to inspiration/expertise was far more restricted.'

'Digital has made a simple hobby very complicated'

'Bulk film buying meant I could shoot ten rolls in a day at an air show. That entailed two runs of my processing drum. Wait for them to dry. Ten contact sheets. Wait for them to dry. Then find I had ten usable images. Today, I can rattle off 1,000 shots at a blistering pace and still get ten images in a fraction of the time!'

'I believe a hobby should have a degree of a challenge to it or surely you lose interest. I only use manual film cameras because they give that challenge.'

'In the days of film I took the occasional good photograph. Now, using digital, I take the occasional good photograph. I like to think the occasions are getting a little more often.'

Join the debate on the AP forum

This week we ask

Do you currently own a travel zoom lens for your DSLR or CSC?

Vote online www.amateurphotographer.co.uk

Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The 28 March issue's cover is from 12 March 1958. The winner is Bryan Metters from Lancashire, who was closest with his guess of 30 April 1958.

keen interest in history, I feel it's incredibly important to showcase the lives of ordinary people and events for the future, coupling this with the exciting idea of being among the first people to see images that have been locked away undeveloped for so many years. I think his work is wonderful.

It's a great shame that, with the digital revolution, so many images that in the past would have been created, then forgotten and rediscovered, are nowadays just deleted, never to be seen again.

Ed Worthington, Cardiff

Although it may seem scaremongering, it could be all too easy to lose our digital images, be they important works or simply precious family memories. There is something tangible about having a set of printed images, even if they are just humble 6x4 prints – Richard Sibley, deputy editor

Darkroom vs digital

The recent debates about Photoshopped images being disqualified from competitions, and whether it is only the same as what would have been done in the darkroom, seems to boil down to one thing – the name of our art. 'Photography' comes from the

Greek 'drawing with light'. Dodging and burning in the darkroom falls within this, and even the darkroom work done by Ansel Adams on his famous 'Moonrise' picture does, as this was created by light to achieve his vision of the scene, but using a computer to change the image beyond recognition does not. Therefore, only things which would be possible using a film camera and a darkroom should be considered true photography – the rest is computer art work or illustration.

I prefer film, but I do use Lightroom and Photoshop Elements, although sparingly. I only do such alterations as I would have done in my darkroom, or to eliminate dust and marks from scanned negatives – not to change the nature of the image. We should aim for the shot to be right in the camera. Meanwhile, I am looking forward to my new darkroom being ready.

Trevor Dingle, East Riding of Yorkshire

Recent debates? It seems to have been an ongoing debate since digital became mainstream in about 2003, but I wholeheartedly agree with you, Trevor – Richard Sibley, deputy editor



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In next week's issue

Contemporary weddings

Be inspired by the latest trends in wedding photography

Sony FE 28mm f/2 and adapters

Sony's wideangle FE-mount lens, and its ultra-wide and fisheye converters, go through the AP test

Location guide

We explore Gannochy Gorge in our latest guide to the best UK photo locations



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Star quality

Portrait photographer to the stars **Greg**

Gorman sheds some light on his working process and the changes the industry has undergone in recent years. He talks to **Martin Evening**

For as long as Hollywood has had a movie industry, it has attracted talent – not just movie stars, but also creative artists such as photographers. Greg Gorman's career as a celebrity photographer has entailed photographing just about every famous movie star you can think of. He has had exhibitions all over the world and published books that feature his commercial and personal work. One of the most recent, *Framed*, features the best of his photographic work for the I.a.Eyeworks company.

Gorman's early years were spent in Kansas City in the US, a place far removed from all the glitz and glamour of Hollywood. He first became interested in photography in 1968, when he borrowed a friend's camera to take photographs at a Jimi Hendrix concert. Knowing nothing about photography or lighting, Gorman was told that if he shot Kodak Tri-X with the camera set at 1/60sec at f/5.6, he'd probably get something. The following morning he went to his friend's house, where they processed the film. 'When I saw that first print come up in the developer on this white piece of paper, I was pretty much hooked,' says Gorman.

Soon after, he studied photojournalism at the University of Kansas, where he spent two years. A friend then suggested he study film. 'My parents divorced when I was quite young,' says Gorman. 'My father had moved to LA and I really quite liked LA, after Kansas City, which was kind of a big jump. So I decided to pursue my

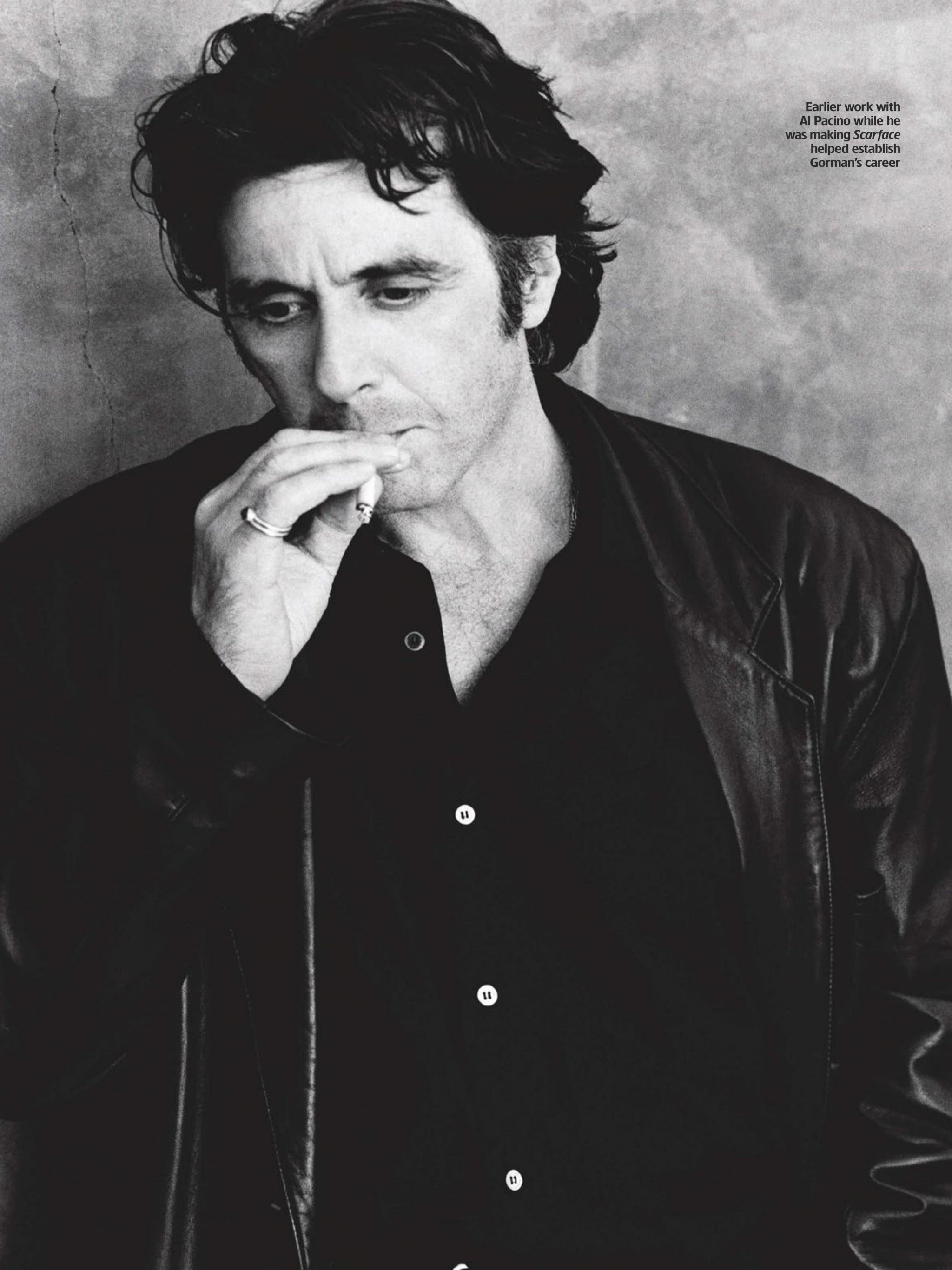
education at the University of Southern California and ended up getting a master of fine arts degree in cinematography. However, I soon realised I was too much of a control freak to work in the motion-picture business. I liked being in control of my subjects and having the one-on-one communication with the people I was photographing. At the same time a lot of my neighbours were television actors and movie people who always needed pictures taken. So that is how it kind of all got started. I was doing head shots for \$35 per day, including film and processing, and I printed everything in a tiny darkroom using the kitchen of my single apartment.'

The early days

Gorman's early work consisted of photographing album covers, and he was also lucky enough to get some big movies under his belt, such as *Scarface* with Al Pacino. 'Scarface kind of established me in a certain niche that few other photographers had back then,' says Gorman, 'and that was my ability to get along with difficult talent and big stars who can often chew you up and spit you out. A lot of what came out of those early days was the recognition factor that I could get in there, get the pictures, get along with the talent without disrupting the production'



Helen Mirren,
taken by Gorman
in 2005

A black and white portrait of Al Pacino. He is shown from the chest up, wearing a dark leather jacket over a light-colored shirt. He has dark, wavy hair and is looking directly at the camera with a serious expression. His right hand is resting against his chin, with his fingers partially hidden in his jacket pocket. A single cigarette is held between his fingers. The lighting is dramatic, with strong highlights on his face and hands, while the rest of the image is in deep shadow. The background is a mottled, light-grey texture.

Earlier work with
Al Pacino while he
was making *Scarface*
helped establish
Gorman's career



Andy Garcia, Los Angeles, 2007

of the movies, and deliver the goods.

'I would say that my big break came when I was hired to shoot the motion picture campaign for *Tootsie*. It so happened that Dustin Hoffman in his role as Dorothy had been promised by the director Sydney Pollack a day where he could become famous and do whatever he wanted. Dustin said he wanted to do a day where he shot magazine covers with me and asked, "Who do you know that could come down and do a magazine cover with me as Dorothy?" So I called Andy Warhol, who was down the street from where we were filming in Union Square. And Andy, being a true celebrity-monger, agreed to come down and pose with Dustin. At the same time in his diaries I was mentioned as having cheated Andy out of his day rate, which is kind of hysterical because it was never even discussed.'

Industry changes

The industry has changed massively in recent years. The opportunities to build intimate partnerships between talent and photographer are challenged by the rise of publicists who increasingly control the shoots. 'It's ten times worse,' says

Gorman. 'I mean, it's hideous now, and one of the reasons why I now don't shoot so much in that realm. You've got make-up artists and stylist and hairdressers, sometimes even a nutritionist, who will travel with the talent. This is in addition to managers and sometimes the directors and producers. In some cases the talent have even relinquished photo approval to their agent or publicist. And what do they know about the photo session, what my intentions are, what's in my mind, or how I perceive what I want to see published on a page as an interpretation of my vision?'

'You've now got a whole wagon train of people who follow these celebrities around basically making all the decisions for them,' he continues, 'plus someone sitting at the sidelines letting you know what the talent will and will not subject themselves to. It takes a lot of the creativity and fun out of it – they are like catalogue shoots. I shot once with Steven Seagal for a *GQ* cover. He came in, we had lunch and everything. We went down to the studio and there was this person with him and I couldn't figure out who he was. Finally, I turned to Steven and asked, "Who is this guy?"'

'When somebody walks in, it's not a given what they are going to be like'

And he said, "Oh, he's my lighting director." I said, "Really?" and handed him my camera. Steven said, "What is that for?" I said, "Well, if he's going to light the picture, he might as well take the picture." Steven was cool with that and got the message. The only relationships that really last today are those where there is trust between the talent and the photographer, and which exclude all the periphery.'

Sharp contrast

All this is in sharp contrast to the kind of work that helped Gorman first establish his name and career. As Gorman explains, *'Interview'* magazine would call me up and ask if I wanted to shoot Kim Basinger and I'd say, "Yeah, I think she is great." They would then say, "Well, here's her phone number, give her a call and organise a date and take some pictures. We'll need a cover and six pages." I would book the make-up, the hairdresser, the wardrobe stylist, find a home or location where we could shoot, and go out and take the pictures. I'd pick five or six photos and send them to the magazine. That's how it worked.'

Gorman says he has always made a point of trying not to formulate any opinions before going into the studio to shoot, preferring to let everything unfold on its own.

'Sometimes you will have heard this and that about a person, but you don't know if that person had a fight with their wife or partner,' says Gorman. 'You just don't know their frame of reference. You know, we've all been in situations where we've been agitated, or something weird has happened, and then we have had to go to that next level to do something outside the realm of where our mental state is at that point. When somebody walks in, it's not a given what they are going to be like.'

At other times, the publicist can hold a shoot back, or it may be simply nervousness on the part of the talent. 'The worst moments are when you either realise the person has an extremely false sense of reality in terms of who they are, or they see themselves in another light, meaning they won't give you what you want and won't open



Gorman was given
the freedom to
control a large
amount of the shoot
with Kim Basinger

up,' says Gorman. 'You know, they can sometimes be very closed down. Then it gets difficult. I share my vision with the people I shoot – they always get to see the pictures I take. So it's not like I am withholding. But you know, it's not just about a great photographer, or about great talent and a lousy photographer. It is a two-way street and it takes both parties to make a good picture.'

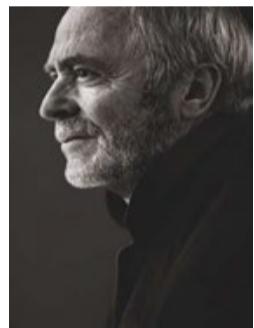
Workshops

The Mendocino photography workshops Gorman runs started after he attended a digital printing workshop given by R Mac Holbert and Jonathan Singer in Aspen, Colorado. Gorman loved the format and hands-on approach and was inspired to do something similar. 'I thought if I could impart what wisdom I had learned over my 45 years as a photographer and couple it with some digital stuff, food and wine, then I could create my own workshops,' he says. 'Also, doing them in northern California would give people a kind of unique experience with me in the Mendocino Highlands for a week. It's amazing. I love it and have been doing them for a long time now.'

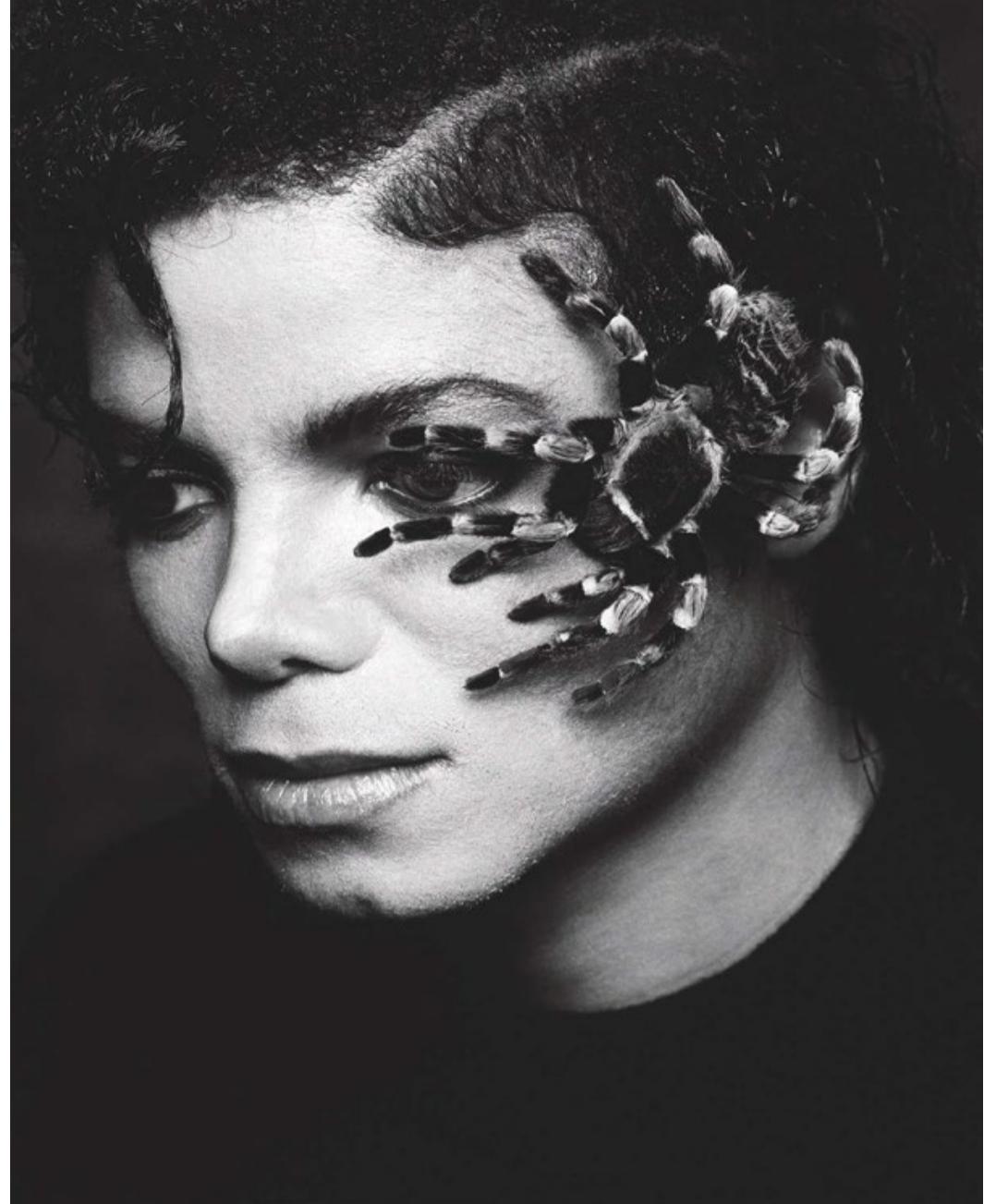
Gorman has also long been involved in digital technology and from a very early stage forged friendships with both software engineers and digital imaging experts. 'Digital has consumed my life completely,' he says. 'Everybody enjoys that instant gratification and at the same time takes it for granted they can have everything in 15 minutes. It's really created a tremendous tie-up in terms of the communication and time it takes to get things done and how much more time has to be devoted to this incessant, instant need.'

As for what can now be done

Gorman's arresting image of Michael Jackson and a tarantula, taken in 1987



To find out more about Greg's workshops and images, visit Greg Gorman Photography and Mendocino Workshops at www.gormanphotography.com. You can read a longer version of this interview in the book *Photographers at Work: Essential Business and Production Skills for Photographers in Editorial, Design, and Advertising* by Martin Evening, published by New Riders and priced £27.99



digitally, here, too, Gorman reckons there are pros and cons. 'I think it is incredible,' he says. 'What we can do today is extraordinary, and it's so exciting to see the face of traditional photography change. By the same token, you go to photo shows and see these big boring pieces on the wall that are medium format, that are sharp, but say, mean and deliver nothing. They're no longer photographs because they've been manipulated so much. You can't even put it in the realm of photography. In my classes, I teach how important it is to maintain control, plus how important layout and design are and how this influences

how your work is perceived.

'This is true with my work, which a lot of times can be considered controversial, especially some of the male nudes,' adds Gorman. 'If it's not handled and exposed properly in terms of how it's given its life through a continuous set of images and how they are laid out, it can be misinterpreted or shown in the wrong light. It's so critical. You don't realise how everybody is going to have a different vision of who you are and what you are all about. It's your job as an artist to see it finalised from start to finish so that it represents exactly who you are.'

AP

GREG GORMAN
DIGITAL PHOTOGRAPHIC WORKSHOPS
2015

Photograph: David Robertson

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WILDLIFE WATCH

Badgers

Photographing **badgers** can be a challenge, as they require a lot of fieldcraft. However it's well worth the effort, as **Andrew Mason** explains



Get down low for a eye-level angle, but make sure you are downwind of the animals



Badgers can be found in a variety of locations, including woodland, hedgerows and scrubland

ALL PICTURES © ANDREW MASON

KIT LIST



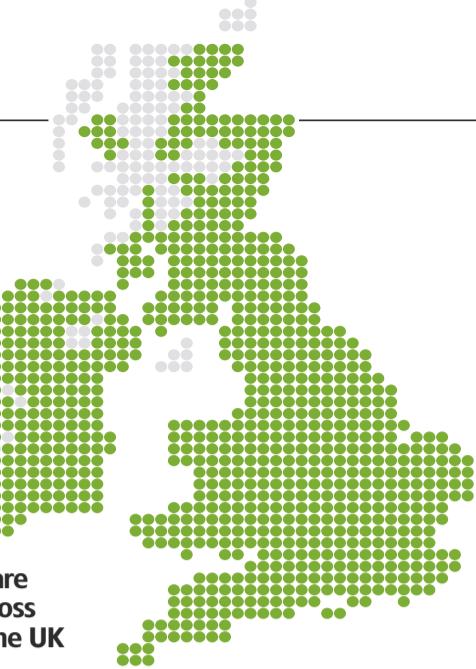
► Bag hide

A camouflaged bag hide will provide concealment when lying or sitting, and it will allow you to move around quickly and easily when shooting. These are lightweight and easily carried.



► Lenses

Fast lenses with a maximum aperture of f/2.8 or f/4 will allow you to photograph in low light.



Badgers are found across most of the UK

About the badger

Badgers are one of our most beloved mammals and, with their black-and-white fur, one of the most distinctive. They are high on most wildlife photographers' wish lists.

- **Location** These mammals are widespread across the UK and Ireland, with the exception of high altitudes, low-lying land subject to frequent flooding and most, but not all, large urban areas.
- **Size** The average size of an adult badger is 90cm from head to tail. They weigh 10-12kg, with males larger than females.
- **Setts** Badger setts are extensive underground systems of tunnels and chambers, with multiple entrances. Large spoil heaps of discarded bedding can be found outside setts.
- **Diet** Earthworms, large insects, small mammals, cereals, fruits, and occasionally birds and frogs form the basic diet of badgers.
- **Population** There are estimated to be 250,000-280,000 badgers in the UK.



Andrew Mason

Andrew Mason is a full-time professional nature photographer. His work is widely published and has been used in books, magazines and calendars, as well as by corporate and government clients. www.andrewmasonphotography.co.uk

BADGERS are mainly nocturnal, but in the United Kingdom they can be active before dusk, particularly after young cubs have first emerged above ground in the spring. Photographing badgers using natural light requires patience, hard work and good fieldcraft.

Habitat

Badgers prefer areas of countryside that have mixed deciduous woodland, and areas of land that are rich in earthworms. Badger setts can be found in a wide variety of locations, such as woodland, hedgerows, scrubland, open fields and embankments. Setts can be found in some urban areas, such as churchyards and under buildings. Badgers will often make and use well-defined paths to and from their setts.

Best time to shoot

The best time to photograph badgers using natural light is May to August, when they will often emerge above ground before dusk. This coincides with the cubs becoming more active following their first emergence above ground that typically occurs in April. During periods of prolonged dry weather when the soil hardens, badgers can be active earlier due to it being more difficult to forage for earthworms.



Shooting advice

Fieldcraft

Badgers, particularly cubs, have poor eyesight that is best suited to low light, but their sense of smell and hearing are very good. They are easily spooked, so good fieldcraft is required to get decent photographs.

I plan to arrive at the site where I am photographing badgers at least an hour before I expect them to show. I normally use a lightweight camouflaged-patterned bag hide, as this allows me to photograph lying down or sitting up and, if necessary, to move position quickly. Using a bag hide in conjunction with local vegetation provides very effective camouflage. This is also useful in avoiding unwanted attention from curious people who may inadvertently disturb you and the badgers.

If there is any wind, position yourself downwind of where you want to photograph the badgers to avoid your scent blowing towards them and aim to be as quiet as possible. I use the quiet-shutter setting on my cameras, although an alternative would be to wrap material around your camera.

Low light

As the light levels drop, increase your ISO and keep on photographing until you can no longer focus. While the latest DSLRs have fantastic high ISO performance, do not be afraid of high ISO image noise, as badgers make for great black & white subjects and the noise can be rendered as grain in the conversion process. By deliberately underexposing as the light drops (up to 2 stops) you can more accurately reflect the actual light conditions, and the resultant increase in shutter speed allows you to keep photographing for longer as it gets dark.

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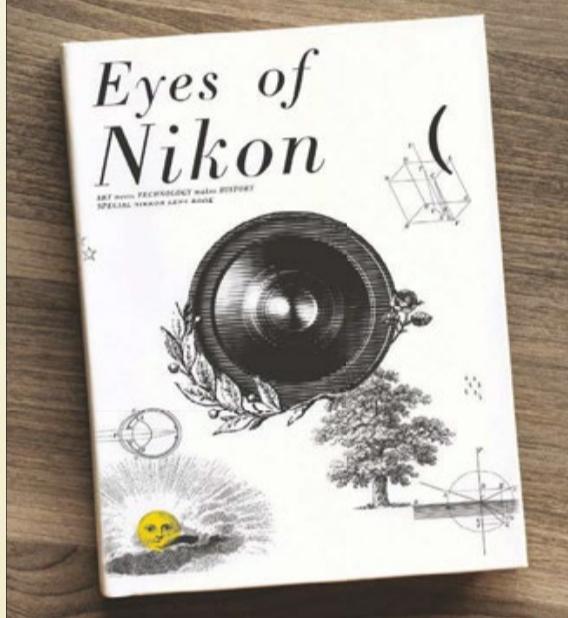
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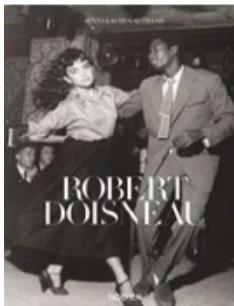
A new **Robert Doisneau** retrospective book reveals several sides to the French master's work. **David Clark** talks to the author, **Jean Claude Gautrand**

Robert Doisneau is forever associated with his warm and quirky images celebrating the lives of ordinary people on the streets of Paris in the 1940s and '50s. His best-known pictures show charming street entertainers, mischievous children and lovers spontaneously kissing. They focus on a gentler world in which people are friendly and where you might just see an old man taking his pet rabbit for a walk on a lead. Doisneau later admitted that the images didn't tell the full story of the world. 'I don't photograph

life as it is, but life as I would like it to be,' he wrote.

However, a new book by French author Jean Claude Gautrand shows that Doisneau's work is much more diverse than these more famous images suggest. The book, which features more than 400 of Doisneau's photographs, includes commissions from magazines and other employers as well as selections from his own personal projects.

Gautrand, one of France's most respected writers on photography, is the ideal person to write about Doisneau. He knew him from the early 1960s until the photographer's



Robert Doisneau, by Jean Claude Gautrand, is published by Taschen (RRP £44.99, but around £29 from online booksellers)

death in 1994 and has nothing but praise for Doisneau's character. 'He was a friend for whom I have always felt great admiration,' Gautrand says. 'He was an authentic and sincere character whose great pleasure was, as he said, to "see and to speak to people I don't know".'

Delving in the archives

Doisneau's archive of over 500,000 images is overseen by the photographer's two daughters, Francine Deroudille and Annette Doisneau. 'The archive is organised with an incredible thoroughness and the photographs are perfectly referenced,' Gautrand says. In writing the book, he was given unrestricted access to the archive. As a result, his book gives a more detailed insight into Doisneau's work than we've previously seen.

Gautrand acknowledges that Doisneau certainly had a gift for creating humorous images. 'It is true that he possessed an incredible sense of funny and unusual situations,' he says. 'However, like great comics such as Chaplin and Tati, his humour sometimes hides a certain melancholy, a darker vision.'

However, Gautrand felt that other parts of Doisneau's work were ignored and should be highlighted.

'The surprising thing about





Doisneau's archive is the diversity of the eye and the work of the photographer who frolics with the same ease, whether in the realm of portraiture, photomontage, social affairs, the trivial or melancholy.'

The book starts with some of Doisneau's earliest images, taken around 1930, when he was in his late teens. They show his experiments in street photography, a subject matter by which he remained fascinated for the rest of his life. These images show his natural ability for timing and composition. There are also some industrial and advertising images from the 1930s, taken during Doisneau's five years at the Renault car factory – a job he hated.

The book goes on to show sombre pictures of Paris under German occupation during the Second World War, the joy following the liberation of the city, and the austere post-war period in the suburbs of Paris.

The decline in demand for Doisneau's style of photojournalism in the 1960s led him to shoot different kinds of photographs. The book shows colour portraits of

'Doisneau remains a typical example of a photographer with an eye on the world and a love for others'

artists, including Picasso and Georges Braque, and a photo essay on the millionaires living in the Californian desert resort of Palm Springs. Here Doisneau adopts a critical tone, and the content, combined with the bright colours, makes it an early forerunner to the work of Martin Parr.

For one of his last major projects, carried out for French government agency DATAR in 1984, Doisneau returned to the Parisian suburbs and found them transformed, with high-rise tower blocks among acres of concrete. Doisneau's images show these newly built suburbs as cold, soulless places, which he described as 'filing cabinets for workers'.

'These photographs reveal a more sarcastic Doisneau,' says Gautrand. 'His portrait of the suburbs is made with graphic images in violent colours and without a living soul.'

Doisneau's legacy

Doisneau's later years were clouded by a court case associated with his most famous photograph, 'The Kiss by the Town Hall' (1950). After it became a best-selling poster, a French couple came forward to claim they were the people in the picture and to demand a share of the royalties. Their case was dismissed, as Doisneau was able to name the real couple that he had photographed. However, during the court action he revealed that it

Towing on the Champ-de-Mars, Paris, 1943

Creatures of Dreams, Rue Mouffetard, Paris, 1952



BIOGRAPHY

Robert Doisneau was born in Gentilly, Paris, in 1912. He worked as an industrial photographer for Renault from 1934-39 before freelancing for the Rapho agency. During the war he did national service for the French Army before joining the Resistance. He then resumed his freelance career and was a reportage and fashion photographer for *Vogue* from 1948-52. He was appointed a Knight of the Legion of Honour (France's highest decoration) in 1984. He died in 1994, aged 81.

wasn't the completely spontaneous picture people had imagined. He had seen the couple kiss, then asked them to recreate it for his picture.

This admission cast doubt over the spontaneity of Doisneau's other street work, but Gautrand insists that posed images 'only represent a small part of the mass of photographs' he took. Having researched Doisneau's work more thoroughly than perhaps any other person, Gautrand is in no doubt about his importance.

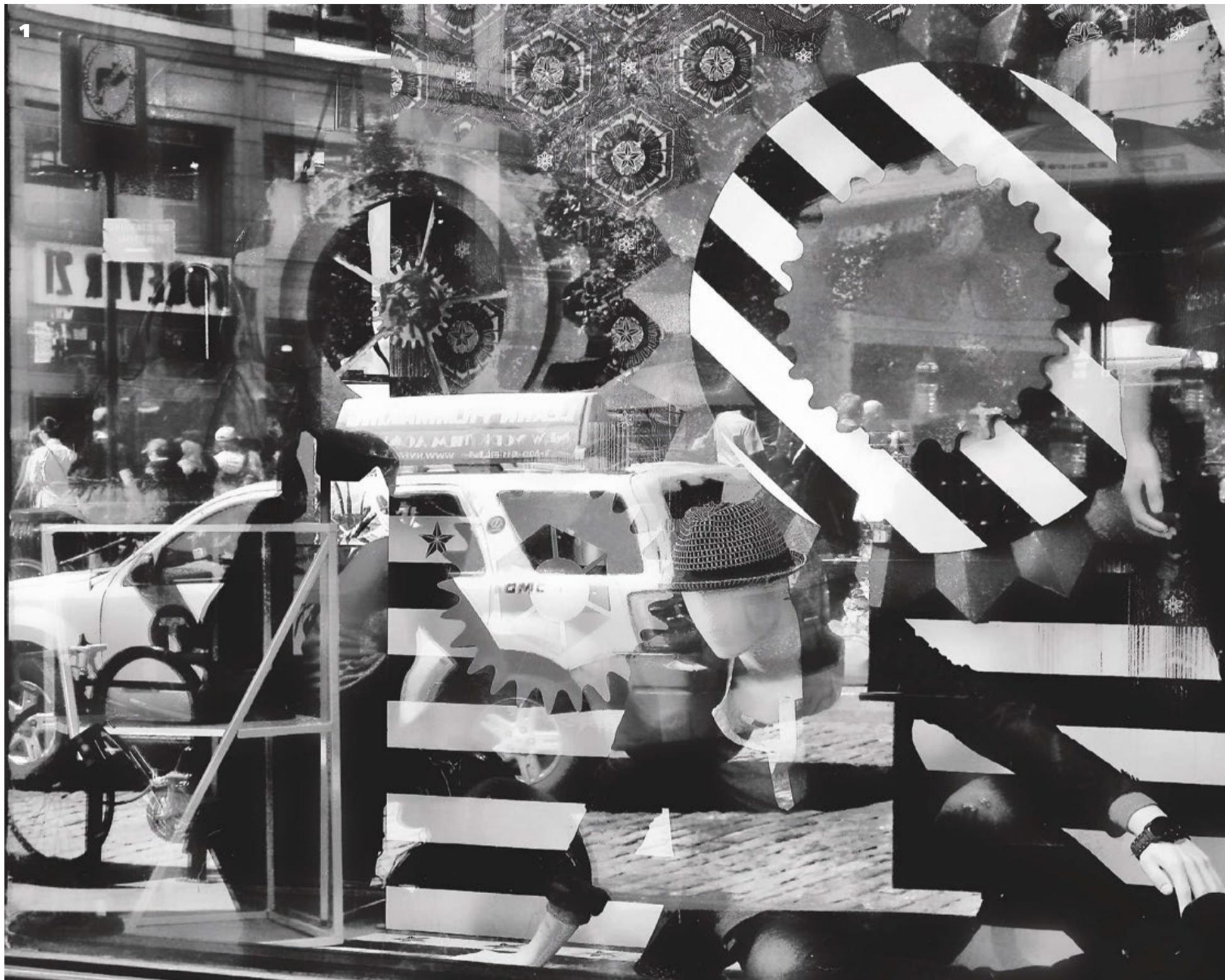
'Doisneau is without any doubt one of the most important representatives of the *photographie humaniste* that asserted itself in the 1950s and has marked the big pages of the history of photography,' he says. 'This kind of photography is a little forgotten today, when the medium is dominated by a colder photography where emotions have given way to concepts. It has not disappeared, although it is ignored by the commercial art circuit.'

'Doisneau remains a typical example of a photographer with an eye on the world and a love for others. He was an uncomplicated photographer, and passionate about the present and people, and one who knew how to create an authentic testimony of his time.'

AP

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



David Reilly, USA

 David began studying photography back in the days of film. He had an uncle who was a keen photographer and he gave the young David some equipment to learn with. One of the things David loves about photography is that there is always an infinite number of ways to shoot the same subject. It turns the everyday into the exotic or turns something familiar into an arresting image. To see more of David's images, visit www.dreillyphoto.com.



14th Streets

1 David was nominated for seven awards in the ninth Annual Black & White Spider Awards for his series of images capturing layers of reflections in the city
Canon PowerShot G9, 35-210mm, 1/160sec at f/3.5, ISO 100

Crystalline, Manhattan

2 Taken during the particularly harsh winter of 2013-14, this water reflection shows Manhattan's new World Trade Center
Canon PowerShot G9, 35-210mm, 1/125sec at f/8, ISO 100



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Midtown by Foot

4 David has used the busy window display to contrast with the complex arrangement of architecture and busy goings-on in the street. It was also a tricky exposure to balance, as the light caused many of the background elements to be overexposed
Canon PowerShot G9, 35-210mm, 1/60sec at f/4, ISO 80

Hansha, Asakusa

5 David took this image in the historic quarter of Asakusa, Tokyo. 'I was aiming for a dream-like or ghost-like effect in which neither the Geisha nor the old man passing by to the bottom left are fully present,' says David
Canon PowerShot G9, 35-210mm, 1/160sec at f/3.5, ISO 100

Omotesando 246

3 'I very much wanted the person in the shot to appear only half there to convey the sense of how fleeting the moment was,' says David, of this shot taken in Tokyo, Japan
Canon PowerShot G9, 35-210mm, 1/1200sec at f/4, ISO 100





1

Paul Heathcote, Leicestershire



Paul has always loved travelling and photography seemed a natural way for him to capture memories of the places he visited. His photography then extended to local areas and he was hooked. Paul enjoys photography's ability to capture moods and colours, and then display them so that people can share the things he sees. To see more of Paul's images, visit www.paulheathcotephoto.com.

St Mary's Lighthouse

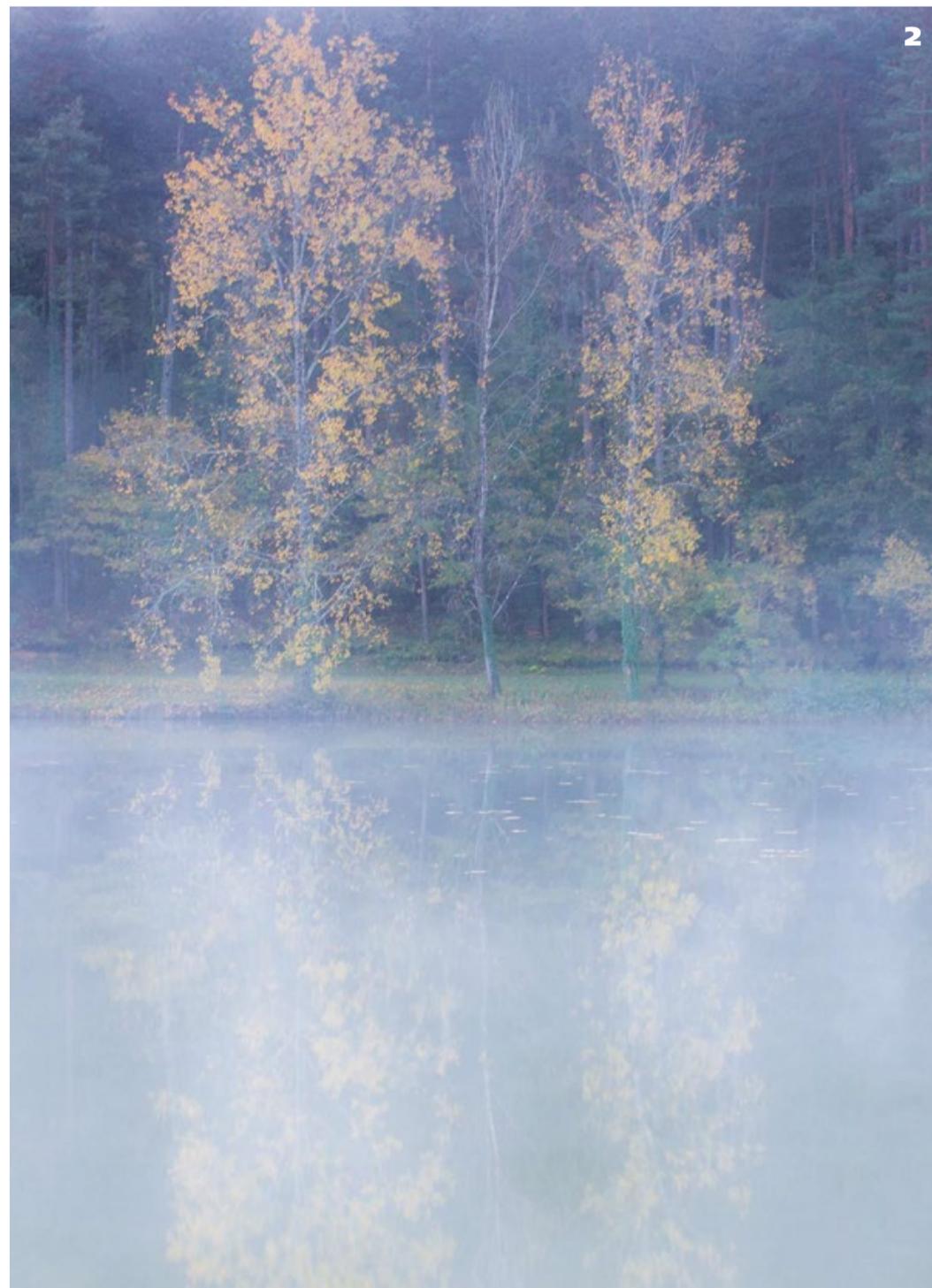
1 Paul was drawn to the conflict between the posts reducing in size and the dominant upright form of the lighthouse in this scene
 Canon EOS 6D, 24-105mm, 120secs at f/11, ISO 100, tripod, ND grad filter, Big Stopper, remote release

On Reflection

2 The autumnal colours of the trees stand out against the dark background and punch through the thin veil of morning mist
 Canon EOS 1000D, 18-55mm, 5secs at f/6.3, ISO 100, tripod, polarising filter

Dunstanburgh Early Morning

3 Paul has created his own version of a classic shot using a long exposure to render the sea as a ghostly mist
 Canon EOS 6D, 24-105mm, 1.6secs at f/11, ISO 100, tripod, ND grad, remote release



2

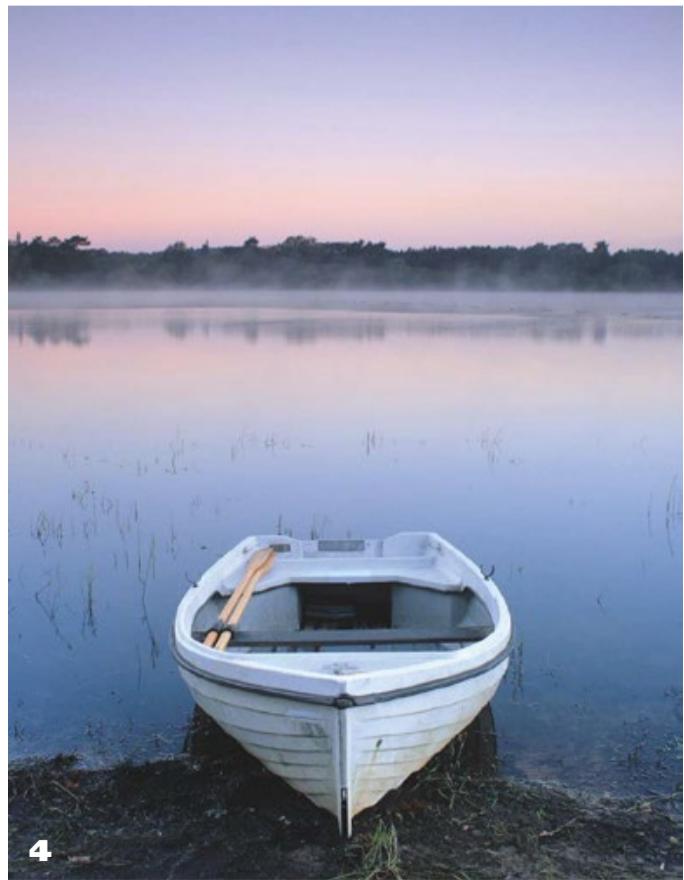


Cropston Mist

4 Here we see that a simple composition can make a great image. The mist and light help reduce the image down further
 Canon EOS 1000D, 18-55mm, 2.5secs at f/8, ISO 100, tripod, polarising filter, remote release

Sunset Over Paddy's Hole

5 It's not easy finding order in chaos, but Paul has pulled it off here with a careful composition
 Canon EOS 6D, 24-105mm, 1/15sec at f/11, ISO 400, tripod, ND grad, shutter release

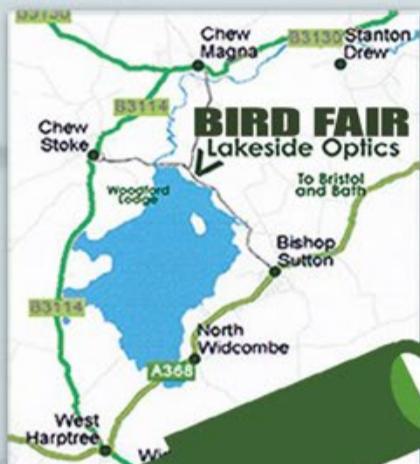




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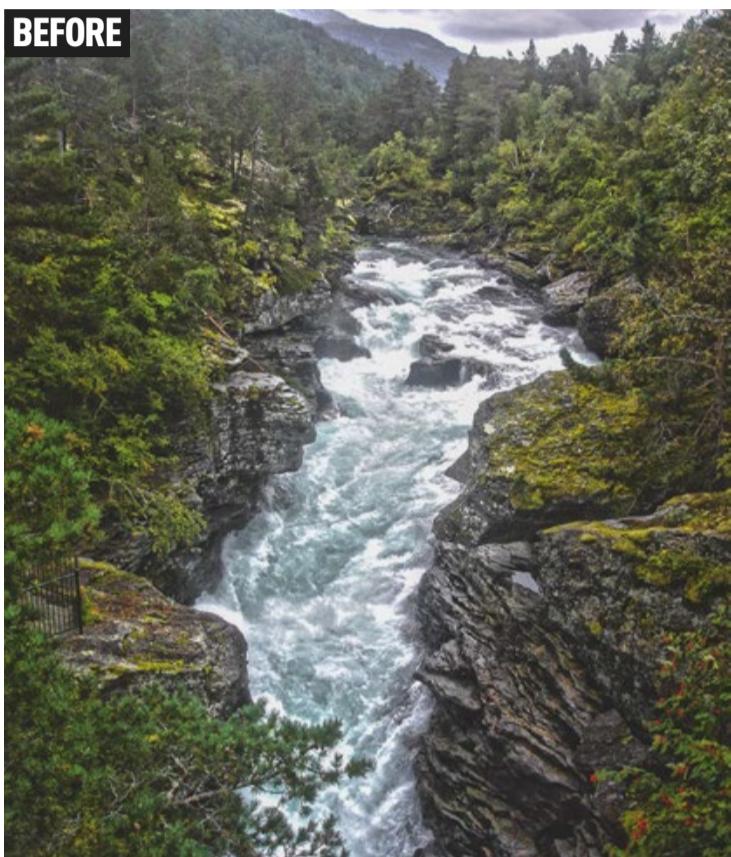
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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

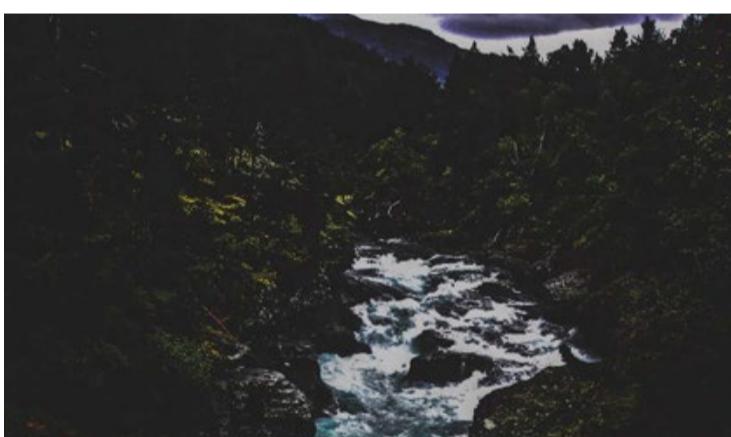
BEFORE



AFTER



Below: Reducing the exposure shows that all detail has been lost in the burnt-out highlights in the churning water



Waterfall Aaron Sims

WATERFALLS have a magnetic draw for landscape photographers, but as wonderful as they are to shoot, they are difficult to get right. The biggest issue when the water is running in an open area (as opposed to some spot hidden away by trees) is that there will always be an extremely wide brightness range to capture.

Here, Aaron's camera must contend with both the dark areas around the base of the trees and around the rocks, alongside the bright highlights in the foaming

water. To get all that in a single frame takes a camera with an extremely wide dynamic range, so the compact that he used was not ideal.

The brightest areas of the water are completely burnt out, and no amount of software adjustment can bring any detail back. The only way this could have been managed at the time of shooting would have been to reduce the exposure, closing the f/2.8 aperture to f/8 at least, and dropping the exposure compensation to -1 or -1.3EV to ensure detail

in the brightest areas was captured. Aaron used a good shutter speed, showing movement without making the water a textureless blur – a higher ISO would have also been needed, then, to maintain the relatively short shutter speed.

I've made a version that has lower contrast and in which the highlights have been brought down a little, but there is no way of recovering the detail. Nice composition, though, Aaron – that looks like a great spot.

Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

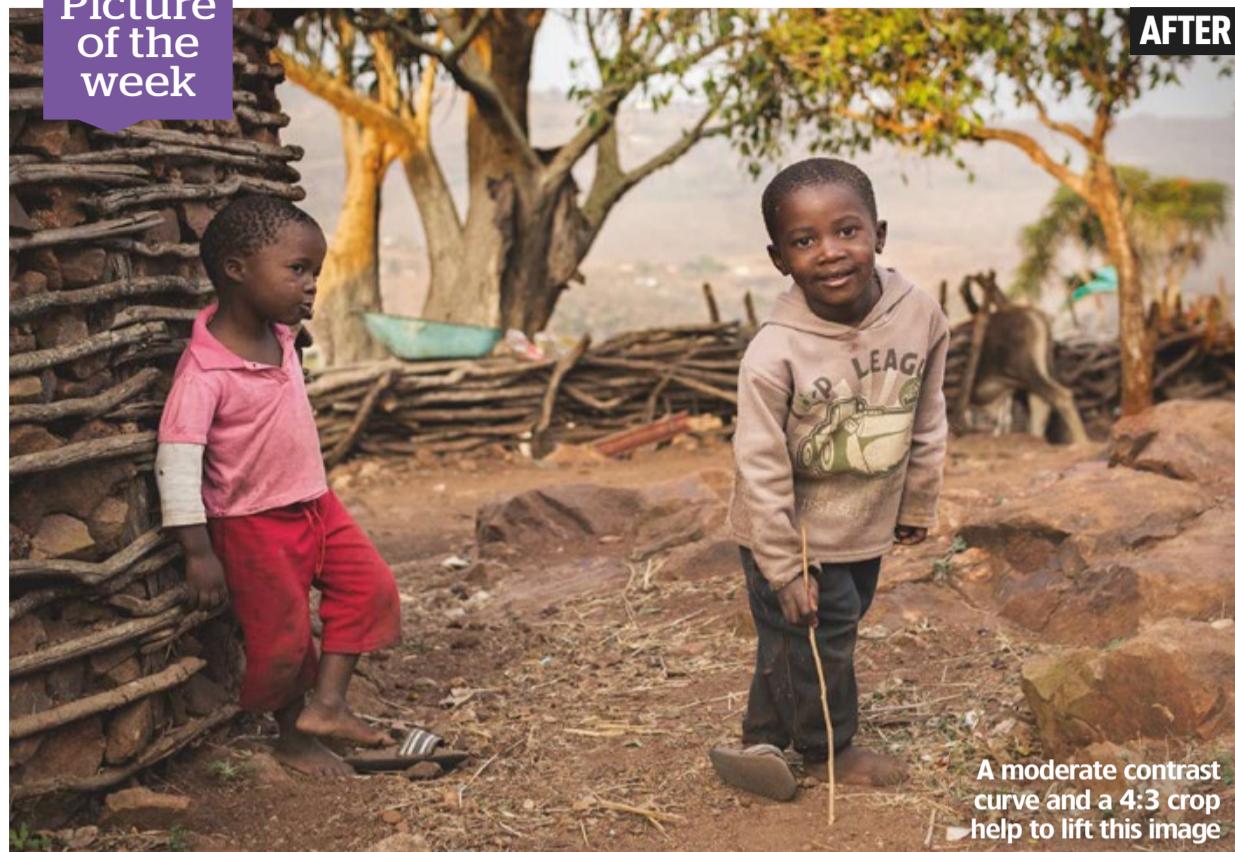
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BEFORE

Picture
of the
week



AFTER

Boy with one shoe

Andrew Brown

Nikon D7100, 30mm,
1/500sec at f/2.8, ISO 400

THIS is an extremely compelling image that caught my attention and then held it for ages. The characters in the frame are delightful, and Andrew has made a picture free of obvious photographic technique so we can just enjoy the scene and connect with the subjects.

I really appreciate the low contrast that doesn't make elements burst from the frame, and an f/9 aperture through the (effective) 45mm focal length that gives us a nicely softened background and a 'being there' sense of perspective.

The muted colours and tones are very easy on the eye, and the overall feeling of

warmth, even in the shade, makes for a very pleasant atmosphere.

I think perhaps the contrast is a tiny bit too flat, however, so I've increased the 3D effect with a moderate contrast curve around the midtones. Andrew's crop – the dimensions of

which conform to no known camera format – was also putting me off, so I've reshaped it to 4:3. Nonetheless, this is a really beautiful picture, and one that is a great joy to look at. Well done, Andrew, you win my picture of the week award.



BEFORE



AFTER

The main subject is not sharp, due to movement over the long exposure

Removing the vignetting allows the man to stand out better against the sky

Suitcase Anca Asmarandei

Nikon D300S, 50mm, 10sec at f/9, ISO 1000

I THINK this is a very clever shot. I'm guessing that it is set-up (but maybe it isn't) and it tells an intriguing story. I've no idea what that story might be – man on a journey (arrived/leaving), drugs swap, musician having thoughtful moment – but it has got my attention and I'm spending quite some time enjoying it and forming all those likely or unlikely stories in my head.

I like the colours and that silhouette – which really caught my eye – but on closer inspection there are a few things Anca might have done

differently to create a bit more impact. First, she has not quite managed to get the man's face sharp – which is a shame. She used a 10sec exposure, so the softness is probably down to subject movement rather than poor focus, but perhaps a wider aperture could have reduced the length of the exposure and increased the chances of getting the person still. I've found 2secs is about all unsupported humans can manage. A wider aperture would have also produced a shallower depth of field – making the man stand out a little more.

The heavy vignetting is also a distraction, and seems to be closing in on the man while what we really need is for the sky to be brighter. Brighter corners would create a better sense of contrast to enhance the draw of the silhouette.

I've created a version that shows what the image might have looked like with no vignetting, with richer colours and that light in the background tamed a little. It is a great shot, though, Anca, and it would be well worth reshooting to get it right.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



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Andy Westlake tests a lightweight geared three-way head from Manfrotto

At a glance

- Three-way geared tripod head
- Weight 750g
- Max load 4kg
- Adapo polymer construction
- Uses RC2 quick-release plates

GEARED heads are one of the best-kept secrets in photography. Rotating knobs that move the camera platform directly allow for extremely fine adjustment of composition, and by the nature of their design geared heads don't suffer from any of the movement during lock-down of the head that can affect three-way or ball-and-socket heads.

A favourite with architectural and macro shooters, geared heads have previously been too heavy and expensive to see much use outside of studio environments. However, Manfrotto's new XPRO geared three-way head (MHXPRO-3WG) is designed to change all that.

Weighing 750g, it's considerably lighter than the company's Junior model, the 410, a feat achieved by the use of Adapo polymer for construction rather than metal. It's also a bit smaller, partially due to the RC2 quick-release platform. The penalty is a lower

recommended load of 4kg rather than 5kg, but this should still be fine for a full-frame DSLR with a macro or perspective control lens.

Camera movements are controlled by three large knobs, one for each direction, which have a rubberised grippy coating. These are placed on sprung levers, and for rough positioning the gearing can be disconnected by pulling them towards the large moulded grips beside each, enabling the head to move freely about the selected axis. Once the camera is set, the levers spring back into place.

The camera doesn't sit directly over the centre column, but instead is diagonally offset by about 3.5cm. I've not had any problem with this, but it could be a consideration for more specialist uses such as panoramic shooting.

Verdict

I tested the XPRO head by shooting both 1:1 macro and heavy telephoto lenses, with the heaviest combination being an enthusiast DSLR and 70-200mm f/2.8 lens at 2.5kg. It worked pretty well, and crucially allowed me to point the camera where I wanted to within a fraction of a degree. The process of getting there, though, isn't as smooth and as refined as with Manfrotto's heavier metal heads. Sometimes the levers don't reposition

Spirit levels

Three bubble levels help keep the camera straight and level, in both portrait and landscape format.



**Amateur
Photographer**
Testbench
Recommended



Quick-release interlock

A safety lever prevents the camera from being released accidentally from the head.

ALSO CONSIDER

Manfrotto 410 Junior geared head

£140, www.manfrotto.co.uk

The 410 Junior, the XPRO's predecessor, is reasonably compact, but it weighs in at 1.22kg and employs Manfrotto's not widely used 410PL plate.



Manfrotto 405 geared head

£330, www.manfrotto.co.uk

Weighing a hefty 1.6kg, the 405 geared head can support camera kit up to 7.5kg, and uses 410PL plates. It's a superb piece of kit for studio work.





3/8in base thread

The standard thread connects to tripods from all major manufacturers.

Angle scales

These are marked in 1° steps on all three axes for ultra-fine adjustments, with larger ticks every 5°.

perfectly after the first quick adjustment, and jump back into place only when you're trying to make fine changes. I also found that the vertical-angle adjustment works much better when you start low and pull the camera up, rather than the other way round, especially with heavy lenses. But once you understand and master

these foibles, positioning the camera is a relatively quick and straightforward process.

Crucially, the XPRO is light enough to be truly portable, and I'd be happy to carry it around for extended treks. The XPRO isn't top-heavy on a lightweight carbon-fibre tripod, either, so you don't need a heavy support just to hold the head, let alone the camera. However, while it's similar in size and weight to a three-way head, it's very bulky compared to a ball head.

Overall, the Manfrotto XPRO is the first affordable geared head that's light enough to be viable for work outside the confines of the studio, and beyond the reach of the car. It's still a pretty specialist piece of kit, but I could see it becoming a favourite with landscape and macro shooters using the latest high-resolution DSLRs.

Arca Swiss D4 geared head

£828, www.wexphotographic.com

The Arca Swiss D4 is a superbly engineered 3-way geared head that is relatively compact and lightweight, but like all the company's products it's phenomenally expensive.



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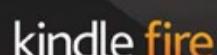
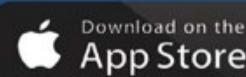


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At a glance

- 16.3-million-pixel, APS-C-sized sensor
- Fujifilm X mount
- ISO 200-6400 (100-25,600 equivalent)
- ±2EV exposure compensation
- 256-zone metering system
- 5.6fps burst mode
- 3in, 920,000-dot tilt type LCD
- £399 (with 16-50mm II lens)

Fujifilm X-A2

The **X-A2** presents subtle improvements over the X-A1. Is this enough to make it stand out in a saturated entry-level market? **Michael Topham** puts it through its paces

For and against

- +** LCD screen flips by 175° making it easier to take a selfie
- +** Capable of focusing within 15cm with the auto macro function
- +** Lightweight and attractive rangefinder design
- Aperture control wheel at the rear is small and fiddly to use
- No raw support in the expanded ISO sensitivity settings
- Screen is not the touchscreen type

Where in the range



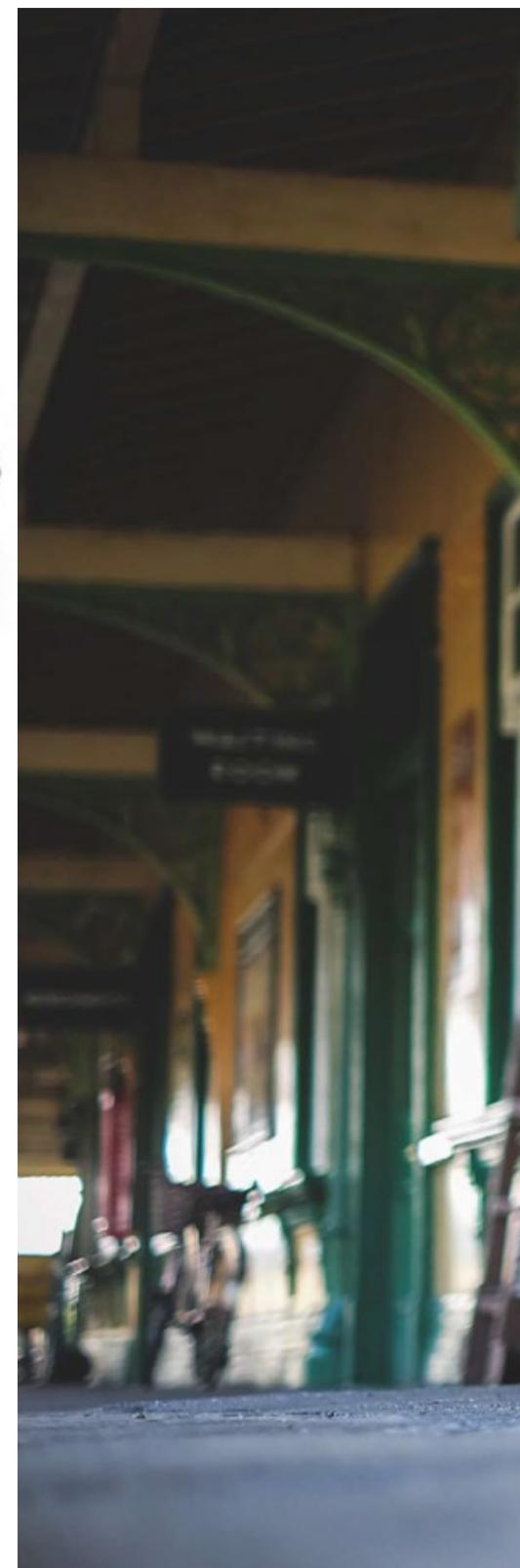
Fujifilm X-E2
Price £730 (with 18-55mm lens)
Above the X-A2 is the X-E2, with a 16.3-million-pixel, APS-C, X-Trans, CMOS II sensor and 2.36-million-dot OLED viewfinder.



Fujifilm X-M1
Price £350 (with 16-50mm lens)
The 16.3-million-pixel X-M1 is at a similar level as the X-A2, but features an X-Trans CMOS sensor.

Data file

Sensor	16.3-million-pixel, APS-C-sized CMOS
Output size	4896 x 3264 pixels
Focal length mag	1.5x
Lens mount	Fujifilm X-mount
File format	JPEG, raw, raw + JPEG
Shutter speeds	30-1/4000sec
ISO	200-6400 (100-25,600 extended)
Exposure modes	PASM, SR auto, scene modes
Exposure comp	±2EV in 1/3EV steps
Metering	256-zone TTL metering
Drive	5.6fps
Movie	1920 x 1080 @ 30fps
Viewfinder	N/a
Display	3in, 920,000-dot tilt type LCD
Focusing	Contrast-detect, 49-area AF
Memory card	SD, SDHC, SDXC
Dimensions	116.9 x 66.5 x 40.4mm
Weight	300g (body only)



The popularity of smartphones and their ability to take 'selfies' with their front-facing cameras has seen a noticeable change to the design of new camera models entering the entry-level market. Those making the step up from a smartphone to a more sophisticated entry-level camera demand that their next camera is capable of everything that their smartphone can do, while offering better image quality, more manual control, and in the case of CSCs and DSLRs, the opportunity to change lenses.

One way in which camera manufacturers have ensured that their products meet the needs of today's entry-level users is to incorporate wireless connectivity,



The X-A2's tilt screen isn't just good for selfies, as it's incredibly useful for composing images from angles close to the ground

but more recently we've seen manufacturers introduce articulated screens at the rear of their products to make them more usable for taking selfies. The recent release of the X-A2 into Fujifilm's X-series compact system camera line-up is such an example.

Features

Before delving too deeply into the features, it should be noted that the X-A2 shares many similarities with its two-year-old X-A1 predecessor. Most significant of these is the X-A2's 16.3-million-pixel, APS-C-sized CMOS imaging sensor, which is the same chip as that used in the X-A1. It is the standard RGB Bayer filter sensor as opposed to the proprietary X-Trans sensor typically found in

models higher up Fujifilm's range. It is partnered alongside Fujifilm's EXR Processor II that is also retained from the X-A1. This combination of sensor and processor gives the new camera the same native ISO range of 200–6400, and although we're given the option to expand the sensitivity to ISO 100–25,600, the X-A2 is only able to record raw files in its native range. The expanded settings are only available to use when the image quality is set to JPEG.

While on paper the X-A2's contrast-detect autofocus system appears to be the same, there are a few changes to the camera's autofocus functions. Flipping the newly designed 3in, 920,000-dot, tilting screen at the rear (not

touchscreen-sensitive) into its selfie position also engages the X-A2's new multi-target AF and eye-autofocus functions, which not only outline the subject's face in a face-detection box, but also indicates the location of the eye on which the camera is focusing.

As we've seen on other recent Fujifilm releases, the X-A2 also adds classic chrome to its film-simulation function to bring the total number of film-simulation modes up to six. Other noteworthy improvements include an improvement in battery life (up from 350 frames on a single charge to 450) and the introduction of a new kit lens. Pairing nicely with the X-A2, the Fujinon XC 16–50mm f/3.5–5.6 OIS II remains relatively

unchanged from the previous design, offering optical stabilisation that's corrective to 3.5EV, while being able to focus within 15cm of a subject is an improvement on the previous kit lens's 30cm minimum focus distance.

Other similarities between the X-A2 and its predecessor are its 256-zone TTL multi-metering system, built-in pop-up flash and ±2EV exposure compensation control, which can be adjusted in 1/3EV steps. The shutter speed range of 30–1/4000sec remains unchanged, as does the X-A2's video capabilities – movie clips are recorded at 30 frames per second in the MOV format.

In similar fashion to the X-A1, the X-A2 is also equipped with Wi-Fi, making it possible



to share images wirelessly with any iOS or Android mobile device running Fujifilm's free Camera Application app.

Build and handling

The X-A2 bears a striking resemblance to other models in the Fujifilm line-up, specifically the X-Pro1, X-E2 and X-M1. Designed to appeal to those who'd like their camera to look like a classic rangefinder, it's hard to fault the classic styling from the front.

However, this style is largely superficial: unlike Fujifilm's premium models that are characterised by a magnesium-alloy body to offer maximum strength and robustness, the X-A2's body is entirely made of plastic. The positive to take from this is that it's light, and with the strap attached you'll barely notice you're carrying it. Although the plastic used in its construction suggests the camera won't survive the same kind of rough treatment one could expect to get away with from a camera boasting a metal construction, the fit and finish are to a high standard.

Handling and operating the camera for long periods out in the field identified a few quirks. In manual mode, shutter speed is controlled using the large round dial on the top-plate, which operates positively and reassuringly. Regrettably, the same can't be said for the much smaller recessed wheel located above the thumb rest, which is used to control aperture. Due to its loose feel and rather poor positioning, there were instances when I nudged it inadvertently at the cost of altering the exposure.

Out of manual-exposure mode, the top-plate dial also controls exposure compensation in shutter and aperture priority modes, but with no indications on the dial itself you're reliant on the small exposure scale on-screen to tell you what it is set to. The on/off switch, as on all Fujifilm CSCs, is well placed for quick operation with the index finger, while the most awkward control to get to is the button to raise the flash, which I found easier to access after the screen was pulled out.

On the subject of the LCD,

Focal points

The petite size of the X-A2 see its controls laid out in a rather tight but well-organised fashion

Mode dial

The mode dial is conveniently located on the top-plate in a position that's easy for the thumb to access. It operates positively, notching and clicking into place as it's turned. The on-screen display screen reveals the selected setting so that you don't always have to refer to the top of the dial when you're behind the camera.

Battery life

The rechargeable NP-W126 battery holds enough juice for 410 shots to be taken – an improvement of some 60 frames compared to the X-A1, which could only manage 350 frames before a recharge was required.

Function button

Holding the function button on the top-plate allows it to be set to your most frequently used setting. There are 15 options, including preview depth of field, ISO, image size, film simulation, face detection, focus mode, movie mode, AE/AF lock and metering mode.



Self-timer

The X-A2's new auto macro function and its ability to detect when you're shooting a close-up means there's no longer the need for a dedicated macro button at the rear. The X-A2's self-timer now takes the place occupied by the macro mode button on the X-A1.

Playback menu

The extensive playback menu settings are loaded by hitting the Menu/OK button when reviewing an image. From here it's possible to apply a raw conversion in-camera, mark an image for upload to YouTube or Facebook, or view and obtain images on a mobile device using the wireless transfer option.



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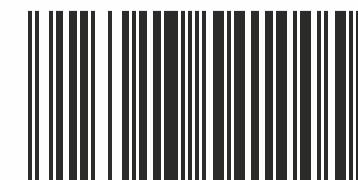


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The X-A2's raw files offer good scope for pulling back detail in shadow areas

it flips by 175° into its selfie position smoothly. Pulling the screen up slightly triggers a sensor that inverts the displayed image by 180°, allowing the entire display to be viewed when you're standing in front of the lens. Although it's fair to say that the articulation mechanism feels positively robust, the screen itself has a plastic construction to match the body.

Performance

Although the X-A2 can't quite match the 8fps continuous shooting speed offered by the Olympus Pen E-PL7, the 5.6fps speed at which it shoots is in keeping with other close rivals that include the Panasonic Lumix DMC-GF7 and Sony Alpha 5100, which shoot at 5.8fps and 6fps respectively.

Set to fine JPEG, the X-A2 rattles out a burst of 35 frames before showing any sign of slowing. This figure dropped to 12 frames when the recording format was switched to raw+JPEG (fine).

Files were written to the Lexar Professional 2000x 64GB SDXC UHS-II memory card in quick time, and the control dial on the corner of the body makes for an excellent way of scrolling through a sequence of shots. Although the performance figures are impressive for a camera of the X-A2's pedigree, one thing to watch out for is that both the exposure and the focus are set based on the first frame, meaning it's not particularly well matched to tracking action in variable lighting.

A rather nice touch on the X-A2 is the silent mode. Just like a silent mode on a smartphone, this allows you to quieten the camera more easily than hunting to find the beep-disable function in the

menu. In hindsight, this could be made even better by being added to the list of settings that can be assigned to the function key. With silent mode enabled, it also locks out use of the X-A2's bright-white autofocus-assist beam that can be particularly useful in low-light scenes where there's not enough contrast for the AF system to easily acquire focus.

On the topic of autofocus, the X-A2 has a claimed AF speed of 0.3secs, which on paper and in real-life conditions isn't as fast as the 0.08sec AF speed offered by Fujifilm's latest X-series models. Although by no means sluggish at acquiring focus in high-contrast conditions, it became obvious that the X-A2 doesn't have quite the same instantaneous lock-on speed as models higher up the range that feature a hybrid AF system with over 100,000 phase-detect pixels built into the sensor.

As for the set-up and layout of the AF points, it's not quite as intuitive to use as a CSC that features a touchscreen, which allows you to pinpoint the precise position of focus on screen by touch. Having said that, the coverage of 49 AF points in a 7x7 grid is fairly broad, and the point can be set to one of five sizes.

The camera's Wi-Fi functionality also works a treat. Although it's a shame Fujifilm's camera app doesn't support remote shooting or the option to change camera settings on the fly, I did manage to transfer ten 3MP images to my smartphone in 27secs, as opposed to 53secs to send ten full-size images. Pictures were transferred to my smartphone's camera roll ready for applying further treatment in an app or posting to social media.

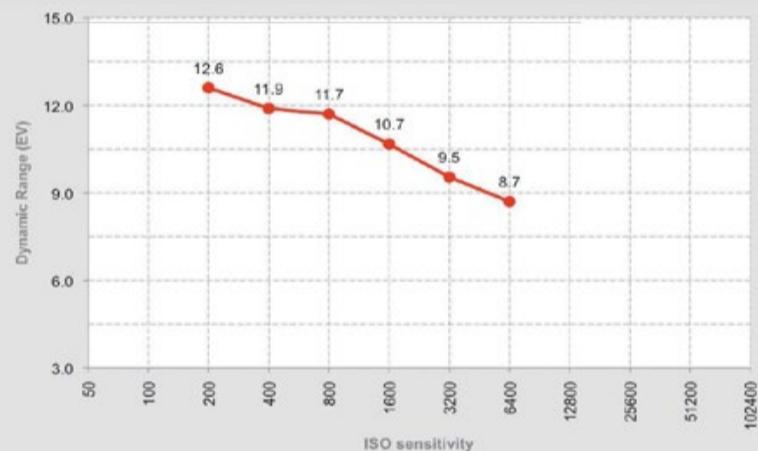
Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

The X-A2 puts in an identical performance to the X-A1 in terms of image quality. Using the same internals as its predecessor is no bad thing, though, and when we reviewed the X-A1 it blew us away with an impressive set of results, which is not always the case with the cheapest model in a manufacturer's range. Although the X-A2's 16.3-million pixel sensor may not be X-Trans or the highest resolution on the market, it is capable of capturing the finer details in a scene.

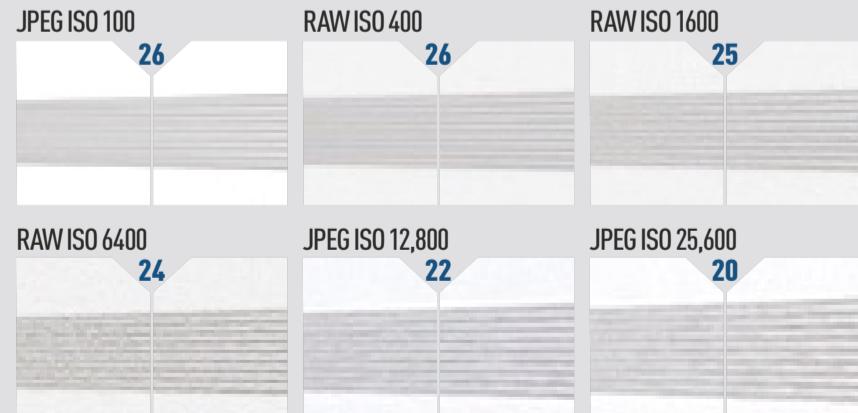
Our lab results also revealed an excellent noise performance. Between ISO 200 and ISO 1600, images are effectively noise-free and it's only as you push the sensitivity to ISO 3200 and 6400 that traces of noise start to become more obvious. The highest sensitivity settings (ISO 12,800 and 25,600) reveal an obvious drop-off in quality and should only be used as a last resort in low-light scenarios.

Dynamic range



Analysis of our raw images and Applied Imaging tests revealed that the dynamic range is a very useful 12.6EV at ISO 200 and remains high through to ISO 800, dropping to just 11.7EV at this sensitivity. Beyond ISO 800, shadow tones become noisier, but a dynamic range of 9.54EV at ISO 3200 is creditable and is on a par with the read-out from the Canon EOS 7D Mark II that also boasts an APS-C size sensor. Beyond ISO 3200 the dynamic range drops to 8.7EV at ISO 6400, but again this is an impressive result from the X-A2.

Resolution



The trend of raw files resolving more detail than their respective JPEG continues through the ISO range right up to ISO 6400 – the highest setting at which the camera is capable of shooting uncompressed raw files. Our lab results displayed 2400l/ph at both ISO 3200 and ISO 6400 set to raw, revealing that detail holds up well and doesn't drop off too dramatically at such high settings. Beyond ISO 6400, the X-A2 records JPEG files up to ISO 25,600 but fine detail is less impressive at these expanded settings.



Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.

JPEG ISO 100



RAW ISO 1600



JPEG ISO 12,800



RAW ISO 400



RAW ISO 6400



JPEG ISO 25,600



The images above are printed at a resolution of 300ppi, representing a high-quality print. As to be expected, the X-A2 produces very clean images at its lowest sensitivity setting (ISO 100) and continues to handle noise well throughout its range. At ISO 800, there's a faint trace of luminance noise visible in shadow areas at close magnification. Pushing up to ISO 3200 sees the level of noise increase, but it is of such a fine texture it's not derogatory to the final image. The handling of noise at ISO 6400 is also particularly impressive, with no trace of chroma noise whatsoever in our raw files. The in-camera noise reduction that's automatically applied to JPEGs at ISO 12,800 and 25,600 results in a more waxy overall appearance, meaning ISO 6400 should be the upper limit to which users will want to push.

The competition



Olympus Pen E-PL7

Price £480
(with 14-42mm lens)

Sensor 16.1-million-pixel
Four Thirds

ISO 200-25,600

The E-PL7 is one of the X-A2's direct rivals and features a metal finish. It is also designed with selfie shooting in mind, although the difference here is that the screen flips down rather than up. It shoots at 8fps too.

Panasonic Lumix DMC-GF7

Price £430
(with 12-32mm lens)

Sensor 16-million-pixel
Four Thirds

ISO 100-25,600 (extended)

Panasonic's entry-level CSC is priced similarly to the X-A2. The difference is that its tiltable selfie screen has a higher 1.04-million-dot resolution and supports touch functionality, much like the E-PL7.

Sony Alpha 5100

Price £476
(with 16-50mm lens)

Sensor 24.3-million-pixel
APS-C CMOS

ISO 100-25,600

The Alpha 5100 boasts an APS-C-sized sensor that's slightly larger than the Micro Four Thirds sensors in the E-PL7 and GF7. It offers a sprightly hybrid autofocus system that also features 179 phase-detection points.

Our verdict

THE FUJIFILM X-A2 is a minor update on the X-A1 and it's clear that its launch onto the market has come about by the surge of those shooting selfies and the impact of the selfie culture. Tilting screen aside, it's a capable entry-level CSC that reminds us of everything we liked about the X-A1.

To look at, the X-A2 is one of the most attractive entry-level CSCs, but to ensure it hits the market at an affordable price Fujifilm has had to make a few compromises.

Although it may appear at first glance to be in the same league as other X-series models, the plastic used in the X-A2's construction means that it's not as robust and doesn't give the same premium feel in the hand. The absence of a viewfinder was also missed when shooting outdoors, but this is often a feature left out on entry-level CSCs to make them more affordable for the target audience.

The overall functionality of the camera is good, catering well for

novices and more experienced users who'd like to experiment with manual settings and explore the various film-simulation modes. Additionally, there's a growing selection of XF lenses available should you wish to expand your system later down the line, but it does feel better paired with small primes than bigger zooms.

As a camera for those making the step up from a basic compact or smartphone, the X-A2 presents an excellent proposition. It delivers superior image quality and the results straight out of the camera are among the best we've seen from any entry-level CSC.

To summarise, for the more serious enthusiast out there, the X-E2 would be better suited if the budget allows, due to its excellent viewfinder and superior build quality. For those looking for a model that's slightly smaller, lighter and less expensive, however, the X-A2 is ideal. Those who buy it will be satisfied by their decision.



FEATURES	8/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	7/10



At f/2.8 it's possible to get nicely blurred backgrounds with close-up subjects

Canon EF-S 24mm f/2.8 STM

Andy Westlake finds out whether Canon's inexpensive and tiny prime lens is a tasty option for APS-C users

When we look at all the new photographic equipment that appears each year, it's easy to get swept along by the big announcements such as super-high resolution cameras and ultra-fast lenses. Yet often the less spectacular products are equally worthy of our attention, especially those that are affordable for mere mortals. The Canon EF-S 24mm f/2.8 STM is just such a product. At around £150, it is one of the least expensive lenses on the market, and measuring just 22.8mm thick it's one that can easily be carried around all day without any inconvenience.

At one time, ultra-slim pancake prime lenses had a reputation for poor optical quality, as they simply couldn't fit in sufficient lens elements to achieve satisfactory correction of aberrations. However, advances in lens design and manufacture have changed all that, exemplified by Canon's own EF 40mm f/2.8 STM lens for full frame, which offers great performance at a low price. The EF-S 24mm f/2.8 STM sees Canon trying to replicate this winning formula, only now for APS-C shooters.

Offering a 38mm (equivalent) angle of view, this focal length may seem like a slightly odd

choice for APS-C. However, it sits towards the wide end of the 'normal' spectrum, which means it should lend a very natural perspective to images. Indeed, many photographers – myself included – prefer this slightly wider option to a 50mm lens, which is usually considered standard. It does make you work a little bit harder for your shots, though, as you can't rely on subject isolation or unusual perspectives for impact.

Features

The slender frame of this 24mm f/2.8 lens conceals an optical construction of six elements in five groups, including an aspherical element to minimise distortion. It may be tempting to ask how it's possible to fit all this glass into the available space, but the optical unit is, in fact, larger than it appears. This is because the lens takes advantage of the short back-focus afforded by the EF-S mount, with the rear element protruding beyond the back of the mount, protected by a plastic surround.

With seven rounded blades, the aperture is adjustable from f/2.8 down to a minimum of f/22. The filter thread is 52mm, and does not rotate on focusing, which is always welcome



for filter users. Due to the slimline design there's no bayonet mount for a lens hood – you have to use a screw-in one instead, such as the Canon ES-52. One other thing that is missing – which is understandable given the dimensions – is optical image stabilisation.

Build and handling

It may be relatively inexpensive, but this 24mm lens certainly doesn't feel cheap. The mount is metal, and the barrel is made from quality plastic. The only external controls are the manual-focus ring, which is necessarily slim, and a small switch to change the focus mode between auto and manual.

Measuring 22.8 x 68.2mm in diameter, and tipping the scales at just 125g, this tiny lens feels like it's barely there while you're shooting. It works on all but the very earliest Canon DSLRs with APS-C sensors, and should be a particularly good match for the EOS 100D.

Autofocus

Driven by a stepper motor (STM), autofocus is reasonably fast and disconcertingly quiet. The motor is just about audible in a quiet room, with a high-pitched whine, but in noisier environments it can't be heard at all. It's also



With its 38mm equivalent focal length, the lens gives a natural, undistorted perspective to images

possible to adjust focus while recording video without it impinging on your soundtrack.

Manual focus is electronically, rather than mechanically coupled, meaning that turning the smoothly damped focus ring drives the AF motor of the lens. This works very well, and allows extremely accurate focusing. However, it's only possible to adjust focus when the camera is turned on and metering activated by a half-press of the shutter.

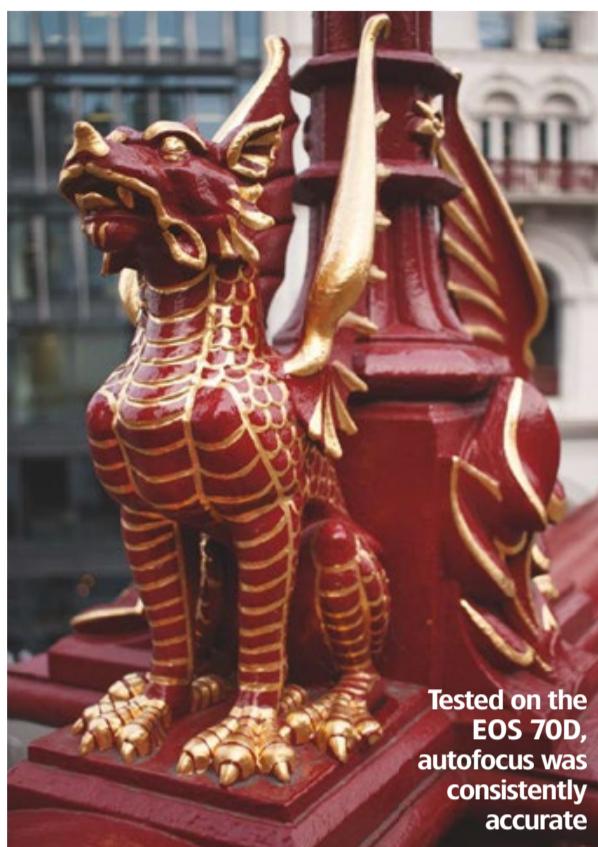
Image quality

For a decidedly inexpensive lens, image quality is rather good. It's slightly weak at f/2.8, with somewhat soft corners and visible vignetting, but stop down to f/4 and the lens performs very well. Pictures are consistently sharp across the frame, and remain so at apertures down to f/11. At f/16 diffraction blurs the image a little, and at f/22 it's visibly soft when viewed on the pixel level. Of course, there's a trade-off to be made against depth of field here, as sometimes the increased front-to-back sharpness can be more important than any loss of acuity when considering the image as a whole.

Some barrel distortion is present, with visible bowing of straight lines along the edges of the frame, but it's not very objectionable and is easily corrected in post-processing. Red and cyan colour fringing from lateral chromatic aberration is visible if you go looking for it, and covers a larger area of the frame than I'd normally expect. However, with relatively narrow fringe widths, it's never really intrusive.

With its f/2.8 aperture, this Canon lens can give quite nicely blurred backgrounds at close focus distances, and in general the bokeh is reasonably attractive. Complex backgrounds can sometimes appear hard-edged and 'busy' when viewed too closely, but considering this lens can be bought for around £150, it seems churlish to complain.

AP



Tested on the EOS 70D, autofocus was consistently accurate

Our verdict

WHEN the Canon EF-S 24mm f/2.8 STM first appeared at Photokina last year, it was perhaps overshadowed by an array of more eye-catching announcements. It would be a mistake to overlook this unassuming little optic, though, as not only is it a genuinely capable lens, but it's also one that almost any photographer can afford. For beginners, it would make an excellent companion to a kit zoom, allowing handheld shooting in low light while keeping shutter speeds up to avoid motion blur. Even those with more extensive lens collections should be able to see the virtue of its minuscule size.

Some obvious compromises have clearly been made to produce such a small lens at this focal length, most visibly distortion and vignetting being a bit high. However, both are so easily corrected in software that I wouldn't worry. More importantly, the lens focuses accurately and gives consistently sharp, detailed images. With its bargain price, carry-everywhere size and highly competent imaging performance, the Canon EF-S 24mm f/2.8 STM deserves to be high on the wish list of many a Canon user.



Data file

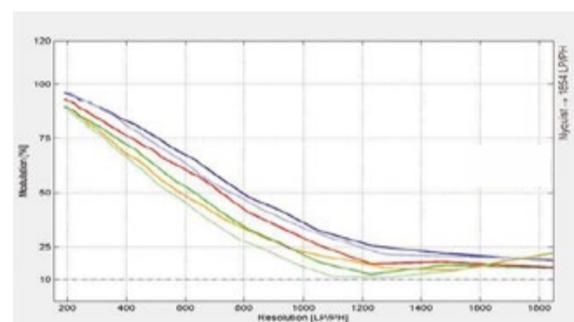
Price	£150
Filter diameter	52mm
Lens elements	6
Groups	5
Diaphragm blades	7
Aperture	f/2.8-22
Minimum focus	16cm
Length	22.8mm
Diameter	68.2mm
Weight	125g
Lens mount	Canon EF-S

Amateur
Photographer
Testbench
Recommended
★★★★★

Canon EF-S 24mm f/2.8 STM

Resolution

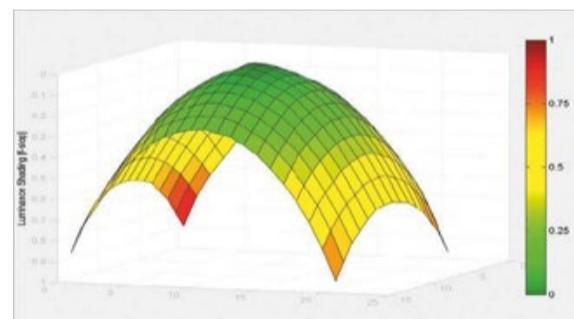
Our Applied Imaging tests reveal impressively consistent results, varying little between f/2.8 and f/11. Corners are somewhat soft wide open, and best results come at f/5.6 and a stop either side. Diffraction blurs the image visibly at f/16, and we'd avoid f/22 unless depth of field is paramount.



f/2.8 centre at 24mm
f/2.8 edge at 24mm
f/5.6 centre at 24mm
f/5.6 edge at 24mm
f/16 centre at 24mm
f/16 edge at 24mm

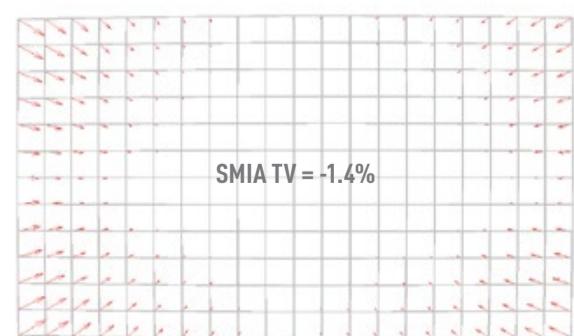
Shading

Vignetting is quite strong at f/2.8, which is to be expected from such a small optical unit. Close down to f/4, though, and it clears up almost completely. Most Canon DSLRs can correct vignetting in-camera, although you will have to upload the requisite lens profile to make this work. It's also easily removed in post-processing.



Curvilinear distortion

Our test charts reveal moderately strong barrel distortion, with straight lines bowing outwards towards the edge of the frame. This is a common compromise with small lenses, although it's a little unusual to see this much distortion from an APS-C prime. Again, it's easy to correct in software.



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When shooting at 24mm, the centre of the frame is very sharp for a travel zoom lens

Sony FE 24-240mm f/3.5-6.3 OSS

Sony's travel zoom lens for its Alpha 7 series of cameras has a complex design, but how well does it partner with a full-frame sensor?

Richard Sibley finds out

While it may not be the lens that many Alpha 7-series users were waiting for, the new Sony FE 24-240mm f/3.5-6.3 OSS certainly fills a gap in the range. With the 16-200mm focal length now covered at f/4 with a series of three zoom lenses – the Zeiss Vario Tessar T* FE 16-35mm f/4 ZA OSS, Zeiss Vario Tessar T* FE 24-70mm f/4 ZA OSS and the Sony FE 70-200mm f/4 G OSS – Sony is now looking to expand its lens line-up knowing that, for the most part, the key lenses for enthusiast photographers are now covered.

The new FE 24-240mm f/3.5-6.3 OSS is aimed at a user who values convenience very highly. It is a lens with a 10x optical zoom range, and as such it can cover a huge variety of different shots, from landscapes and

portraits to travel, and even at a push some wildlife and sports images. It may not have a large aperture, but this is a lens to leave on your camera knowing that, in most cases, you will be able to get the shots you need. It sounds too good to be true.

There is, of course, a compromise. A zoom lens with such a wide focal range is going to be very complex, and indeed the 17 elements in this lens are arranged into 12 different groups. This means that somewhere within that range the optical quality is going to suffer, and this will show in different ways in different images.

Curvilinear distortion, chromatic aberration, vignetting and lack of sharpness are potential problems that we have seen in other travel zoom lenses. But are any of these problems severe enough to put the lens beyond consideration?



Weighing 780g, the travel zoom is a fairly heavy lens

Features

As stated, the lens is constructed from 17 elements arranged into 12 groups, with lens-based optical stabilisation helping to reduce camera shake, which is essential when shooting at the 240mm end of the focal range.

As is common with travel zoom lenses, the aperture range is f/3.5 at its widest 24mm setting, stopping down to f/4 by about 30mm, f/5.6 by around 70mm and f/6.3 by around 110mm. Having larger, or more constant, apertures would require a significantly larger lens design, which defeats the



At 240mm there is a drop in sharpness, although, as the 100% pull-up shows, there is still enough detail

object of having a reasonably sized travel zoom lens in the first place. It is worth noting at this point that the 24-240mm currently has the longest focal length of any FE-mount lens, beating the previous holder of that title, the FE 70-200mm f/4 G OSS.

Build and handling

Measuring 80.5 x 118.5mm, the lens is a reasonable size. Personally, I wouldn't consider it large, although others may disagree. It weighs 780g, which again I find quite reasonable for a travel zoom lens, particularly one with built-in optical stabilisation and designed for a full-frame camera.

I tested the lens on the Sony Alpha 7R, and the combination felt good in the hand. There is obviously an imbalance between the lens and camera, but again, I never found this to be an issue. A Nikon D7000 and 18-200mm lens may be better balanced, but that camera is significantly larger. Here, the combination of lens and camera is smaller, and for travelling that is exactly what I would want.

The lens has a large ribbed zoom ring, and a smaller focus ring nearer to the body of the camera. Besides these, there are no other controls on the body of the lens. Notably, there is no zoom lock. The lack of lock isn't actually a problem as the zoom barrel is quite stiff to turn. This doesn't make it too easy to zoom quickly and smoothly, so if you'll be using this lens for video it would be best to use a follow focus lever. However, the lens does benefit from a total lack of lens creep. I tested this by having the lens face down and turning the zoom barrel to

various focal lengths – not once did it creep out of position. On many lenses there is usually at least one position where it edges out of place, but that's not the case with this 24-240mm optic.

As with other lenses in the FE range, the 24-240mm has electronic, fly-by-wire focusing, which means that turning the focus ring signals for the electronic motors to adjust focus of the lens. I found this smooth and straightforward to use, and it produced accurately focused images, especially with the aid of the viewfinder or rear screen's manual-focus magnification.

Image stabilisation works reasonably well. When you lightly press the shutter button you

can see the stabilisation working. After a second it settles and counteracts any shake with a more fluid, floaty movement, giving around 4 extra stops of shutter-speed exposure. Generally, I found that I could shoot at about 1/60sec with the lens set to 240mm, although I did manage a perfectly sharp shot at just 1/15sec, which would support Sony's claim.

Focusing operates at a good speed at the wideangle settings, although it is slower at 240mm, at which point the f/6.3 maximum aperture setting allows less light to reach the sensor. With the Sony Alpha 7R relying on contrast-detection AF, having a good amount of light is critical – the lack of it



With a 10x magnification, the 24-240mm is incredibly versatile



Although the centre is very sharp, there is a lack of definition towards the edges and corners of images

results in slightly slower, and sometimes less accurate, focusing on the Alpha 7R. With the Alpha 7 and Alpha 7 II, I found that focusing was a little faster at the largest aperture and longest focal length.

Image quality

Usually, you don't expect much in terms of resolving power from a travel-zoom lens, but in the very centre of the image this 24-240mm optic is extremely impressive. This is true even when paired with the Sony Alpha 7R, where the 36.4-million-pixel, full-frame sensor is quite unforgiving. Blades of grass look sharp and crisp at the 24mm setting, especially between f/5.6 and f/11. The top and bottom of landscape images are also reasonably well rendered. However, there is a drop of resolution in the corners of the image. This is typical of travel-zoom lenses, and the shallower depth of field compared to equivalent APS-C shots can further exaggerate the softness if you don't take this into consideration.

At the lens's 240mm extreme, with an aperture of f/6.3, there is a loss of definition. The centre and edges are noticeably softer, and the sweet spot for the lens at this focal length is at f/11. Here, fine detail can be resolved, although the corners can be soft.

What was interesting was that while doing this test I made some 300ppi prints from A7R images, which were slightly larger than A3. Alongside these I made some comparison A3 and A4 prints. I have to say that despite the edge softness being apparent when viewing images on a monitor at 100%, it isn't as noticeable on A3, and particularly A4, prints. All the prints look perfectly acceptable and I wouldn't hesitate to make prints for my wall. With some care taken to learn where the lens performs at its sweet spot, you can some great images.

As you would expect from such a complex design, there is some chromatic aberration, although this is easy to remove from raw images.

AP

Our verdict

As with all travel-zoom lenses, the Sony FE 24-240mm f/3.5-6.3 OSS is a compromise. The complex optical design means that images are soft at the edges, but the centre sharpness goes some way to make up for this. In fact, the centre is staggeringly sharp when shooting wide. However, at the 240mm end you need to stop down to f/11 to get acceptable results. As to whether the 24-240mm lens is worth buying, this comes down to, again, how much you can accept its flaws compared to its convenience.

In essence, the 24-240mm has the quality of a good kit lens, but with a focal length that can't be equalled without a significant financial, and backbreaking, investment in extra glass. Those who demand the best image quality already know the downside to travel-zoom lenses, and this Sony 24-240mm optic certainly won't be for them, but as a travel companion I think this will form a good partnership, especially with the Alpha 7 II and its advanced image stabilisation system.



Data file

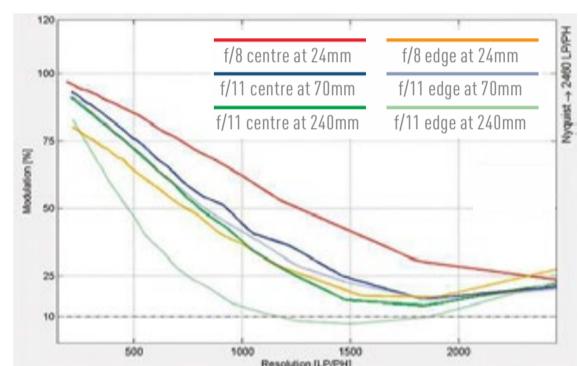
Price £929
Filter diameter 72mm
Lens elements 17
Groups 12
Diaphragm blades 7
Aperture f/3.5-5.6 to f/22-40
Minimum focus 50-80mm
Length 118.5mm
Diameter 80.5mm
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Lens mount Sony E

**Amateur
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Testbench
★★★

Sony FE 24-240mm f/3.5-6.3 OSS

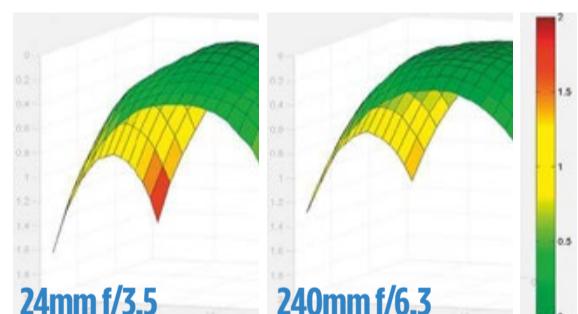
Resolution

At the 24mm setting at f/8 the 24-240mm lens is extremely sharp and is among the best I have seen from a travel zoom. The edges are soft, but still acceptable. Resolution drops as the focal length increases and at 240mm you need to shoot at f/11 to really get the best from the lens, but sadly the corners still suffer badly.



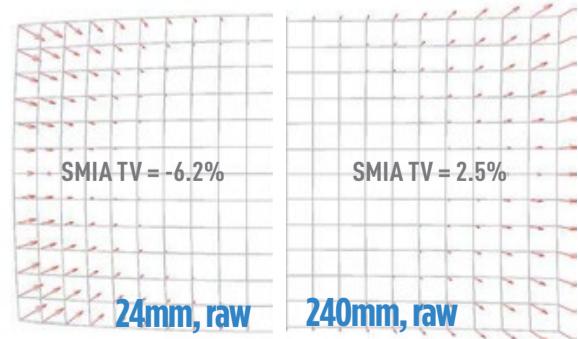
Shading

Our tests show that vignetting is quite severe at both 24mm and 240mm, although it's much lower in the middle of the range. Obviously, it is easily reduced and removed in Camera Raw or similar software. Indeed, if in-camera compensation is enabled, it will be removed almost completely from JPEGs. However, if you don't correct for distortion at wideangle in raw images, you'll still see darkening in the extreme corners of the frame.



Curvilinear distortion

The 24-240mm is designed around software corrections, and camera JPEGs are essentially free of any distortion. However, in raw files barrel distortion is present until about 50mm, beyond which it turns to pincushion. Correcting this distortion is easily done, but the slight stretching of the image doesn't help the sharpness.



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Shooting aircraft

Q I am interested in aviation photography and have a 24.1MP Nikon D7100 with 80-400mm lens. I shoot aircraft from afar, but want the best detail and magnification, so I often use the 400mm lens at 1.3x, at a reduced resolution of 15MP, giving me 720mm. However, is this better than shooting at 24MP at 600mm, or would I have better results buying a 36.3MP D810 but shooting at only the 400mm mark? I know the subject would be very small.

How would the resolution be if I bought a 1.4x converter to add to the 80-400mm lens but used it on the D810? Would that be best, although it would only give me 540mm equivalent and I would lose quality? Do you think it is best to get a 1.4x converter and use the 1.3x and the default 1.5x DX system on the D7100 or the D810 FX system? Of course, I'd prefer not to have to buy a D810 body.

Roberto Bondonno

A Thinking first about using your D7100, assuming that the aircraft you're shooting doesn't fill the frame, then there'll be no difference whatsoever in terms of the detail you can record between shooting in standard DX mode at 24MP and 600mm equivalent, and in its 1.3x crop mode at 15MP and 720mm equivalent. The second is literally just a crop of the first – the same picture, but with the edges cut away.

Comparing the D7100 to the D810, and again assuming that the plane doesn't ever fill the frame, you'll actually get better results in terms of detail from your current camera. This is because the D810 only gives a 16MP image in DX crop mode, which is lower resolution than your D7100. If the aircraft ever comes sufficiently close that it does fill the frame with the D810, then the situation is reversed – the camera with

the higher pixel count will give you the most detail.

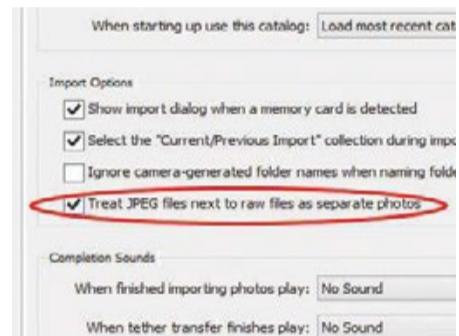
In principle, though, you might do a bit better by adding a 1.4x converter and shooting with your D7100. However, you'll lose a stop of light, while probably wanting to shoot at a faster shutter speed due to the extended focal length, and this means that you might find yourself having to raise the ISO on your camera. Also, the viewfinder image could get quite dark, and only the central AF point will work. So there are disadvantages as well as advantages to this approach.

Another option to consider would be a longer lens – most obviously one of the Tamron or Sigma 150-600mm f/4.5-6.3 optics. We were very impressed by Sigma's high-end 'Sport' version, which costs £1,500. It's not cheap, but it's a lot less than a D810. However, it is large and heavy, so it's best to try it out before you buy.

Andy Westlake

Email your questions to: apanswers@timeinc.com, **Twitter** [@AP_Magazine](https://twitter.com/AP_Magazine) and **#AskAP**, or **Facebook**.

Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU



Disappearing JPEGs?

Q I am having a problem when recording raw + JPEG files. All I seem to get is the raw file. There is only one file when viewed on-camera and, when downloaded to Lightroom, again only one file is shown (the raw one). Is there a fault with the camera or is it me?

Roy

A First, when you view images recorded as raw + JPEG in playback on the camera, it will only show you each one once – you don't see raw and JPEG versions of each image separately. You can confirm that you're recording raw + JPEG by checking the detailed view in playback, or by popping your SD card into a reader and simply browsing its contents on your computer.

Second, when you import your pictures into Lightroom, by default it will only show you the raw files. This is because it's designed to be a non-destructive raw editor, and doesn't expect you to want to import and edit JPEGs if you have raw files available too. If you do want to import your JPEGs into Lightroom, you can enable this by using Edit>Preferences, then in the General tab tick the option labelled 'Treat JPEG files next to raw files as separate photos'.

So the chances are that you probably are recording JPEGs, but Lightroom in particular is hiding them from you.

Andy Westlake

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Lumix card size

Q My dad is treating me to a Panasonic Lumix when he buys his Sony Alpha 7, so I have a couple of questions.

First, how big are the 4K video files, and are there any specs that detail what the file size grows by per minute?

Second, do I need SDXC or will SDHC memory cards work? I've been looking at the 90MB/s cards, but will the slower 40MB/s will work, and are there any benefits to getting the newer 200MB/s ones?

Littleted

A The spec that tells you the size of movie files is the bit rate, which is usually expressed in megabits per second (Mbps). You don't say which Lumix model you're getting, but the GH4, for example, can record at up to



200Mbps, which equates to 1min of footage taking up 1.5GB of card space. The FZ1000 (pictured above) can record at up to half that rate (100Mbps). You can, however, record at lower bit rates and still get good-quality footage.

In general, SDHC cards should

work fine, and SDXC is necessary only for high-capacity cards larger than 32GB. Likewise, Class 10 cards (10MB/s = 80Mbps) will be fast enough unless you want to record at the highest bit rates, when you'll need the more expensive U3 cards.

Andy Westlake

HOW IT WORKS

I am your

Polarising filter

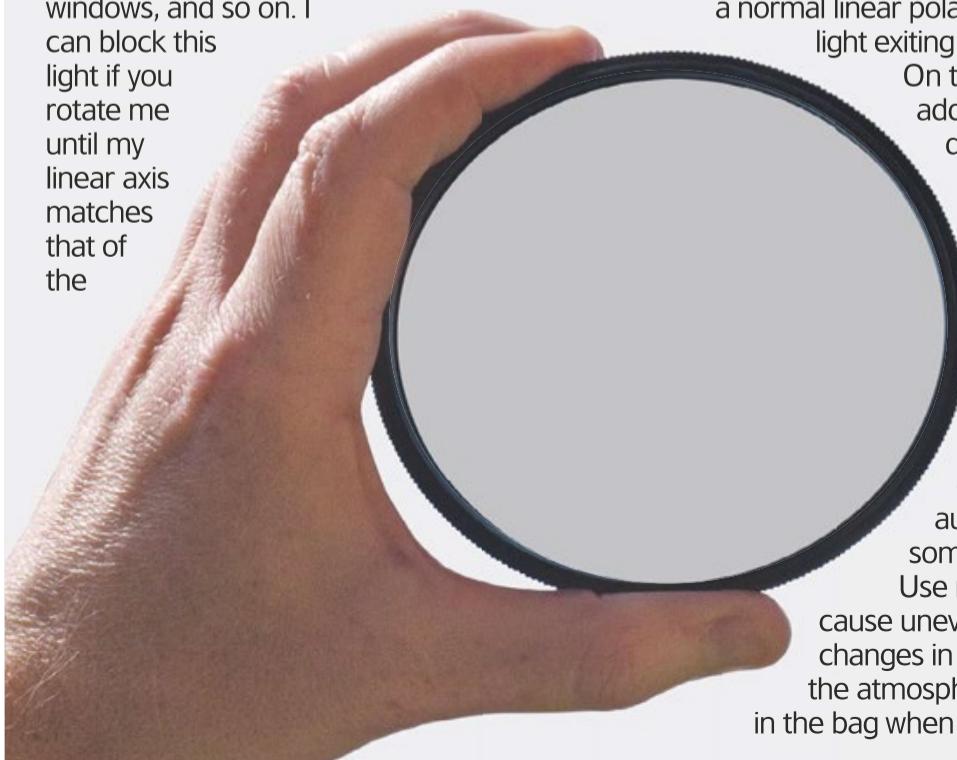
LIGHT entering the lens of your camera is composed of electro-magnetic waves that oscillate in an infinite number of planes. My purpose as a polarising filter is to allow only light waves through that oscillate in one plane, or linearly polarised light.

So why is this beneficial? I get rid of glare, which is often a bright concentration of light that has been linearly polarised naturally. Examples include reflections of sunlight and other bright-light sources on the flat surfaces of pools, ponds, windows, and so on. I can block this light if you rotate me until my linear axis matches that of the

glare. Once the polarised glare is removed, you are left with a more natural view of the scene that has better contrast and colour because your eyes and your camera aren't being dazzled by the unwanted polarised light that is now blocked.

However, I do present a few problems. I darken the view and polarised light can play havoc with the systems in a modern digital camera sensitive to the polarisation of light. There is no way to claim back lost brightness, but the other problems can be fixed through the use of a 'circular' polarising filter. This is a normal linear polarising filter on one side, but the light exiting it is circularly polarised.

On the camera side of the filter, an additional layer of a material slows down one of the two components that make up the light's electro-magnetic wave. By slowing down that component by a quarter of a wavelength, the polarisation rotates 360° along the passage of each wave. Circularly polarised light is less likely to upset SLR camera exposure and autofocus sensors and even some digital imaging sensors. Use me with care because I can cause uneven density in skies, due to changes in the sun's light polarisation by the atmosphere, which means I'm best left in the bag when shooting stitched panoramas.



BLAST FROM THE PAST

Canon EOS-1D

Ian Burley recalls Canon's first 'pure-bred' pro DSLR

LAUNCHED November 2001

PRICE AT LAUNCH £5,000

GUIDE PRICE TODAY £250

ALTHOUGH Canon had worked with Kodak to develop some bizarre first-generation DSLRs for the professional market, the EOS-1D was Canon's first pure-bred professional DSLR, based on the successful EOS-1V pro film SLR. The EOS-1D was fitted with a 4MP APS-H CCD sensor that was 49% greater in area than Nikon's APS-C sensors and 60% greater than Canon's APS-C sensors.

What's good Canon's superb EOS-1 design and ergonomics were so good in the EOS-1D that many of the design cues have survived to present-day models. For its time, the EOS-1D was exceptionally fast, boasting 8fps shooting. The large sensor, covered in only 4 million pixels, endows the sensor with plenty of dynamic range and low noise grain even at very high ISO speeds. The 1D is a relatively rare camera.

What's bad With just 4 million pixels, resolution is limited. Although noise grain is well controlled at high ISO speeds, banding is a problem. The EOS-1D is also a very large and heavy beast, and only has a small colour LCD screen for reviewing shots and navigating menus.



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PHOTO HACKS

DIY macro light

Use a pair of USB LED lights and a USB battery to make a macro light

LIGHTING macro subjects can be tricky. You need a light source close to the subject, yet without the lens and its shadow getting in the way. The solution is a macro light, usually in the form of a ringflash. However, often a more directional light source can create better effects.

You can make your own macro light using two USB-powered lights. These lights can be bought from a £1 store, but the ones featured here are IKEA Jansjö lights that cost £2 each and are surprisingly powerful. See Ikea.com for more details. You may well already have a twin USB output battery pack, but if not, you can get a generic one from Amazon for around £25. The one I am using is the PNY PowerPack CL51, which has the advantage of being quite small.

What you will need

- 2x USB-powered USB lights
- USB battery with two outputs



HOW TO MAKE YOUR MACRO LIGHT



1 Plug in the lights

A small battery pack is great as it is portable and can even be attached to the camera if needed. Getting your kit to work is straightforward. Charge the USB battery, plug in the lights and turn the battery on. So long as everything is working you should now have two flexible LED lights.

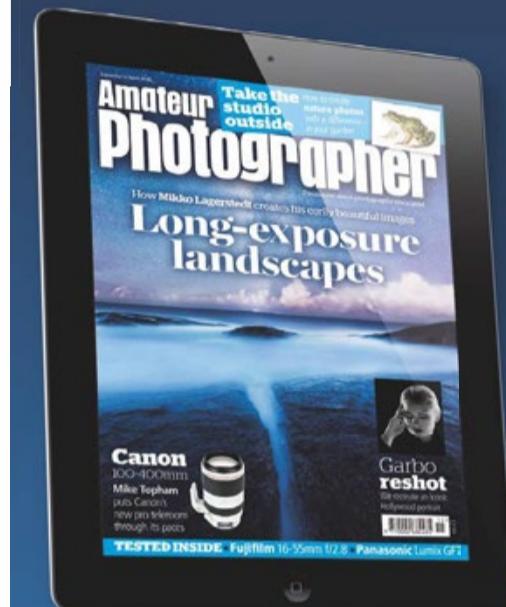
2 Attach the lights to the camera

If you want to carry the lights around there are a few ways to attach the battery to the camera. How you do this will depend on your camera, but the simplest is to use a couple of elastic bands. Velcro is another option, as is creating a small holder with Sugru to attach to a tripod screw or hotshoe.

3 Position the lights

The great thing about the flexible lights is that you can position them very precisely, and make sure that they are out of shot. They can be positioned close to the lens, but angled so that light doesn't enter the lens thus causing flare.

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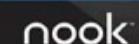
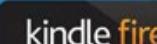


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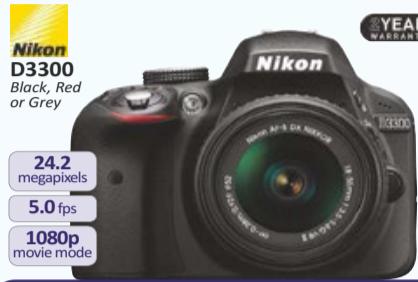
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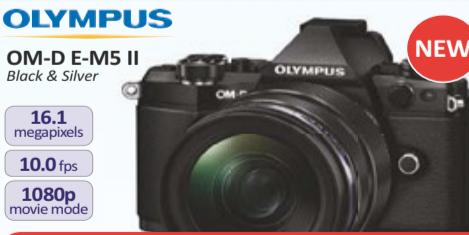


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- OLYMPUS - 2pm - Talk on 'Using on the OM-D System' by Olympus Ambassador Photographer (details tbc)
- CANON - 3pm - Speaker: David Newton on the new EOS 5DS / EOS 5DS R DSLRs. Plus mini-training sessions by David Newton running throughout the day at the main Canon stand!
- COLOUR CONFIDENCE - 4pm - Talk on 'Improving Your Workflow with Colour Calibration and Editing Software' (details tbc)
- LASTOLITE & MANFROTTO - 5pm Speaker- Mark Lawrence (Photographic Trainer) - Talk on 'Wedding and Portrait Photography- Studio & Location Lighting and Posing Techniques'

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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...



Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 9 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
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T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
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T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
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T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
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T0597/8/9, each	£12.99 13ml	Check Website.	
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T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
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T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
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T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£12.99 10ml	Check Website.	Owl Inks
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FWD/830FWD R265/285/360, RX560/585/685
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
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T1571-9, each	£20.99 25ml each or £164.99 set of 8	Check Website.	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1591-9, each	£14.99 17ml each or £107.99 set of 8	Check Website.	Fountain Pen Inks
T5591-6, each	£13.99 13ml each or £74.99 set of 6	Check Website.	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
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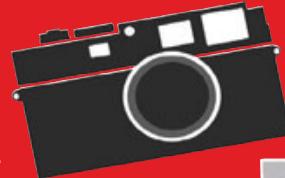
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800mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	E300 Body Only	£79
850mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	Pentax K5s Body Only	£479
900mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K7 Body Only	£249
950mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K30 Blue Body Only	£249
1000mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K20 Body Only	£149
1050mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K10D Body Only	£129
1100mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	E300 Body Only	£79
1150mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	Pentax K5s Body Only	£479
1200mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K7 Body Only	£249
1250mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K30 Blue Body Only	£249
1300mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K20 Body Only	£149
1350mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K10D Body Only	£129
1400mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	E300 Body Only	£79
1450mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	Pentax K5s Body Only	£479
1500mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K7 Body Only	£249
1550mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K30 Blue Body Only	£249
1600mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K20 Body Only	£149
1650mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K10D Body Only	£129
1700mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	E300 Body Only	£79
1750mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	Pentax K5s Body Only	£479
1800mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K7 Body Only	£249
1850mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K30 Blue Body Only	£249
1900mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K20 Body Only	£149
1950mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K10D Body Only	£129
2000mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	E300 Body Only	£79
2050mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	Pentax K5s Body Only	£479
2100mm F2.4 XF R Macro	£299	EOS 300 Body Only	£35	300mm F4.5-5.6 EX DG HSM	£449	300mm F4.5-5.6 EX DG HSM	£449	LCJ-RXC Jacket Case (RX100I)	£39	K7 Body Only	



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H1 Body + HV90 Prism	As Seen £499	50mm F2 Close Focus + Specs	E+ £499	18-70mm F3.5-4.5 G AFS ED DX	E+ £79
H1 Body Only	E+ £689	50mm F2.5 M Black 6bit	E+ £749	18mm F3.5 ZF.2 Zeiss	E+ £789
24mm F4.8 HC-D	Mint- £2,499	50mm F2.8 Elmar	E+ £349	20-35mm F2.8 AFD	E+ £449
28mm F4 HCD	E+ / Mint- £2,450	50mm F2.8 M Chrome	E+ £589	20mm F2.8 AFD	E+ £349
35mm F3.5 HC	E+ / E++ £1,189 - £1,389	90mm F2 Apo M Black 6bit	Exc £1,499	21mm F2.8 ZF Zeiss	E+ £799
50-110mm F3.5-4.5 HC	E+ £1,650 - £1,850	90mm F2 Black	E+ £649	24-120mm F3.5-5.6 ED AFD	E+ £99
50mm F3.5 HC	E+ / E++ £1,199 - £1,299	90mm F2 M Chrome	E+ £999	24-120mm F4 AFS G ED VR	Mint- £639
120mm F4 HC Macro	E+ / E++ £1,649 - £1,799	90mm F2.8 Black	As Seen £299	24-50mm F3.3-4.5 AF	E+ £79
1.5x HTS Tilt/Shift Converter	E+ / Mint- £1,949 - £2,495			24-50mm F3.3-4.5 AFD	E+ £109
1.7x H Converter	E+ / Mint- £549 - £699	Minolta/Sony AF Lenses		24-50mm F3.3-4.5 AFN	E+ £99

Hasselblad V Series

SWC + Finder	E+ £999 - £1,199	18-200mm F3.5-6.3 DT	E+ / E++ £149 - £239	24mm F3.5 ED PC-E	E+ £989
503CX Chrome Body Only	E+ £499	18-250mm F3.5-6.3 DT	E+ £239	28-100mm F3.5-5.6 AFG	As Seen / E+ £29 - £59
503CW Complete	Mint- £1,999	18-70mm F3.5-5.6 D	E+ £49	28-200mm F3.5-5.6 AFD	E+ £129
503CW Chrome Body Only	E+ £549	18-70mm F3.5-5.6 DT	E+ £59	28-200mm F3.5-5.6 AFG	As Seen / E+ £89 - £149
503CX Black Only + WLF	E+ £449	20-35mm F3.5-4.5 AF	E+ £159	28-200mm F3.8-5.6 Asph Tamron	Mint- £79
503CX Chrome Body Only	E+ £549	20mm F2.8 AF	E+ £199	28-300mm F3.5-5.6 G ED AFS VR	E+ £499
501CM Complete	E+ £1,399	24-105mm F3.5-4.5 D	E+ £129	28-85mm F3.5-4.5 AF	E+ £59
501CM Complete + PME90 Prism	E+ £1,249	24-105mm F3.5-4.5 DT	E+ £249	35-105mm F3.5-4.5 AFD	E+ £79
500CM Complete	E+ £599	24-70mm F2.8 ZA SSM	E+ / E++ £949 - £1,089	35-135mm F3.5-4.5 AF	E+ £79
500C Complete	E+ £449	24mm F2 ZA SSM	E+ £699	35-135mm F3.5-4.5 AFN	E+ £79
30mm F3.5 CFi Fisheye	E+ £2,599	24mm F2.8 AF	E+ £149	35mm F1.4 AE AS UMC Samyang	E+ £289
40mm F4 C Black	Exc £449	28-300mm F3.5-6.3 XR Di Tamron	E+ £99 - £129	35mm F1.8 G AFS DX	Mint- £99
50mm F4 C Black	As Seen / E+ £99 - £249	28-75mm F2.8 D	E+ £249	35mm F2.8 Macro DX ATX Tokina	E+ £249
50mm F4 C Chrome	As Seen £89	28-75mm F2.8 SAM	E+ £399	50mm F1.4 AFD	E+ £189
50mm F4 CF	E+ £249 - £349	28-80mm F3.5-5.6 AF	Exc / E++ £25 - £39	50mm F1.4 G AFS	E+ £199
50mm F4 CF LE	E+ £649	28-80mm F3.5-5.6 D	E+ £35	50mm F1.8 AFD	E+ £79
60mm F3.5 CF	As Seen £199	28-80mm F4-5.6 AF	E+ £29	55-200mm F4-5.6 AFS DX G VRE++ / Mint- £99 - £109	
120mm F4 CF Macro	Exc / E+ £399 - £549	28-85mm F3.5-4.5 AF	E+ £79	60mm F2.8 AF Macro	E+ £249
150mm F4 CF	Exc / E+ £249 - £349	28mm F2.8 AF	E+ £79 - £89	60mm F2.8 AFDS Micro	Mint- £299

Large Format

Cambo 45NX Monorail	E+ £199	35-105mm F3.5-4.5 AF	E+ / E++ £29 - £79	70-200mm F2.8 G AFS ED VR	E+ £689
45SF Monorail	E+ £399	50mm F1.4 AF	E+ £175	70-200mm F2.8 VC USD Tamron	Mint- £849
SC 5x4 Monorail	E+ £199	50mm F1.4 AF	E+ / E++ £169 - £189	70-210mm F4.5-5.6 AFD	E+ £79
SCI Monorail	E+ £199	50mm F1.7 AF	E+ £69	70-210mm F4.5-6 AFN	E+ £49
Wide DS + 35mm/47mm/65mm Lenses	E+ £2,299	50mm F1.8 DT	E+ / E++ £65 - £89	70-300mm F4.5-6 AFG	E+ / E++ £49 - £59
Ebony 45SU Field Camera	E+ / E++ £2,549 - £2,749	50mm F2.8 AF Macro	E+ / Mint- £99 - £159	70-300mm F4.5-6 Di Tamron	E+ £59
SV45U Field Camera	E+ £2,499 - £2,789	55-200mm F4-5.6 DT	E+ £89 - £109	70-300mm F4.5-6 ED AFD	E+ / E++ £99 - £129
Horseman 5x4 Bench LX Monorail		55-300mm F4-5.6 DT SAM	Mint- £189	75-240mm F4.5-5.6 AFD	E+ £89
	E+ / E++ £449 - £599	70-400mm F4-5.6 G SSM	E+ / E++ £899	80-200mm F4.5-5.6 AFD	E+ £49
970 + 105mm F3.5 PS	As Seen £349	75-300mm F4-5.6 AF	E+ £49	80-400mm F4.5-5.6 AFD VR	E+ £449 - £489
970 + 90mm/150mm/210mm Lenses	E+ £759	75-300mm F4-5.6 AF	E+ £89	80-400mm F4.5-5.6 ATX Tokina	E+ £449
Centre Standard	E+ £99	75-300mm F4-5.6 D	E+ / E++ £49 - £89	85mm F1.4 AFD	Exc / E+ £499 - £699
Centre Standard + 5x4 Bellows	E+ £99	80-200mm F2.8 Apo	E+ £499	85mm F1.4 ZF.2 Zeiss	E+ £749
Linhof Kardan Super Color ST Monorail	E+ £249 - £289	80-200mm F4-5.6 AF	E+ £39	90mm F2.8 SP Macro AF Tamron	E+ £159
Master Technika Classic	E+ / E++ £2,150 - £3,999	85mm F1.4 AFD	E+ £599	90mm F4.5 PC-TS Makro Schneider	E+ £1,949
Technika III (6x9) + 90mm F3.2	E+ £449	85mm F1.4 AF G D	E+ £549	100-300mm F5-6.3 AF Tamron	E+ £39
Super Technika III 5x4 Field Camera	E+ £249	85mm F1.4 ZA	E+ £799	105mm F2.8 AFD Micro	E+ / E++ £329 - £349
Toyo Robos 5x4 Monorail	E+ £349	90mm F2.5 SP AF Tamron	E+ £199	200-400mm F4 G VR AFS IFED	
45C View Camera	E+ £249	90mm F2.8 SP Macro AF Tamron	E+ £159		
45C View Camera Kit	E+ £369	100-300mm F4.5-5.6 AF	E+ £79		
View 45E Monorail	Unused £349	100-300mm F4.5-5.6 Apo	E+ £99	200-500mm F5-6.3 Di LD AF Tamron	E+ £489
View 45G Monorail	E+ £249	100-400mm F4.5-6.7 Apo AF	E+ £289		
View G Monorail	E+ £149	100mm F2.8 ATX Macro Tokina	E+ £249		

Leica M Film / Digital

M-P Black Body Only	Mint- £4,799	135mm F1.8 ZA	E+ / Mint- £799 - £849	10-20mm F4-5.6 DC HSM	E+ £239
M (240) Black Body Only	Mint- £3,849 - £3,879	180mm F3.5 Di 1:1 Macro AF Tamron	E+ £499	12-24mm F4.5-5.6 EX DG HSM	E+ / E++ £349

Nikon AF

Nikon AF		30mm F1.4 EX DC HSM	E+ / E++ £145 - £159
Nikon AF Cameras		50mm F1.4 EX DG	E+ £199

Nikon AF fit Lenses

Nikon AF fit Lenses		55-200mm F4.5-6.6 DC HSM	E+ £49
Nikon AF		70-200mm F2.8 Apo	E+ £299

Nikon AF		70-200mm F2.8 Apo	E+ £299
Nikon AF		70-300mm F4.5-6.6 Apo	As Seen £39

Nikon AF		150-500mm F5-6.3 APO DG OS HSM	E+ £449 - £479
Nikon AF		150mm F2.8 Apo DG HSM Macro	E+ £329 - £349

Nikon AF		300mm F2.8 APO EX DG HSM	E+ £1,689
Nikon AF		400mm F5.6 Apo	E+ £179

Nikon AF		500mm F4.5 APO EX DG HSM	E+ £2,299
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to clear (for Manual Focus only)		80/200mm f4.5/5.6 Sigma	£19.95		
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Final Analysis

Roger Hicks considers...
 'Heart', 1992, by Tessa Traeger



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All photography is illusion. We see what we want to see; what we expect to see; what we have seen before. If there are conflicts in what we see, or jumps to be made from one thing to another, well, we resolve the conflicts, we make the jumps.

The same can be said of all art. Giuseppe Arcimboldo (1526/7–1593) is best known for his paintings of fruit and vegetables made into portraits. Tessa Traeger (www.tessatraeger.com) is often mentioned in the same breath for her collages – though, like Arcimboldo, her range is far greater.

At first sight, there is little to be said about this picture from a purely photographic point of view. The idea, yes. Assembling the materials, quite possibly. The meticulous construction of the image, definitely. All this is more or less evident in the picture, but what about the technique?

Digital imaging has robbed us (or attempted to rob us) of a great deal. Not only were there countless varieties of film, whether black & white, colour negative or colour transparency. There were also numerous film formats. To a certain extent, you can fake the look of film by playing about in image-processing programs. Sometimes, you can fake the different effects of the different formats too, especially if the photograph is reproduced quite small or if it is presented on that great and awful leveller, the computer screen. When you see an original, though, or even a good reproduction, there is often something that sets a large-format or even medium-format film picture apart from a digital image.

That 'something' is by no means always there, but in Tessa Traeger's pictures it

usually is. She is well known for her use of large-format cameras, and because she is so good, you can see why. Do you need to analyse this? Not really. It suffices that it exists. Of course, if you cannot see it, it does not exist. And it is by no means unknown for people to see what is not there, because they expect to see it.

This brings us back to the nature of illusion. Do you get the same effect from a large-format camera and from a 50-million-pixel digital camera with the sharpness set just right? Sometimes; sometimes not. It is the 'sometimes not' that is fascinating. Is it the effort involved in setting up the bigger camera? Some kind of sharpness or tonality? The *vril* (life force) in the once-living gelatine? Or are we just seeing what we think we are seeing, the very definition of illusion?

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by SG Lee**



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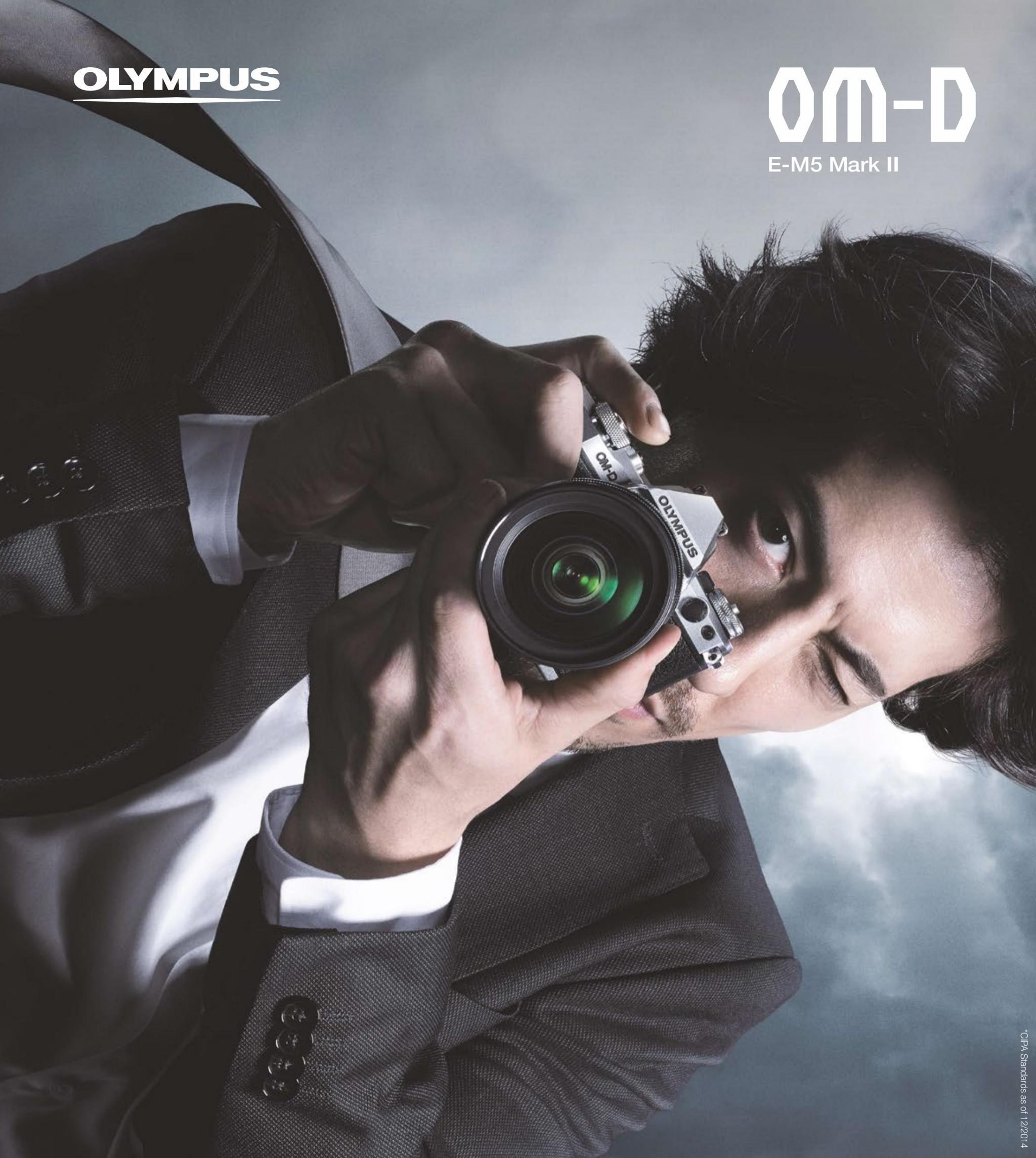
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